

DRAMATIC MIRROR

FEBRUARY 3, 1917

PRICE TEN CENTS



From copyright photo by Harbeck

FLORA MACDONALD



THIS WEEK'S MIRROR COVER

Flora MacDonald, whose picture appears on this week's cover, gives a subtle characterization of the little Italian mother in the Dixon-Herbert patriotic film, "The Fall of a Nation."

One of the secrets of her success is the possession in rare degree of the gift of thought-transference to the screen. In the quiet moments, with scarcely a gesture, she conveys to the audience the deeper meaning of the action which the camera records. Her ideal is evident in every scene—to grip the emotions and hold them by the complete merging of personality into the character portrayed without pose or struggle for effects.

To her accomplishments as an actress Miss MacDonald adds an unusual amount of business ability. She has just returned from Europe, where she successfully placed a contract for the National Drama Corporation for the presentation of "The Fall of a Nation" in France and Switzerland. Evidently the submarine had no terrors for the girl who had braved the exploding shells of the big battle scenes of the Dixon play.



THE NEW YORK DRAMATIC MIRROR



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MANAGERS WILL PROTEST AGAINST TAX ON TICKETS

Plan of Campaign in Opposition to Proposed Legislation at Albany Will Be Formulated at Meeting of Protective Association — Unfair Discrimination Charged by Theatrical Men

A meeting of the United Managers' Protective Association will be held Wednesday afternoon, Jan. 31, in the rooms of the society in the New York Theater Building. According to Ligon Johnson, attorney for the association, it will be one of the most significant meetings since the organization of the society. A plan of campaign for opposing the recently suggested theatrical legislation will be mapped out, and important matters affecting the theater will be discussed.

The question which will receive the chief consideration is that of devising ways and means to fight the Amusement Ticket Stamp Tax Bill which was introduced in the Assembly at Albany last Thursday. Under the terms of the proposed measure all amusement tickets selling for 25 cents would be taxed one-fourth of a cent and would have to bear a stamp when sold, to be cancelled when presented for admittance. The tax would be increased one-fourth of a cent for each 25 cents paid for the ticket. It is planned that no amusement ticket will be exempt from the tax.

Assemblyman W. S. Coffey of Westchester, who is the sponsor of the bill, gave out a statement in Albany last week, in which he estimated that this tax upon amusement tickets would raise \$10,000,000, 80 per cent. of which would be contributed from New York City. He said it would make no difference what the amusement was—whether baseball, football, theaters, motion picture exhibitions, county fairs, dances, horse races, or church bazaars—all would be taxed alike.

The theater men, through their association, intend to oppose this legislation, in the belief that its passage will seriously affect them. The burden of the tax, so it is reported, will not fall upon the amusements themselves, but will be passed along to the ticket purchasers, who will pay the excess charge, just as the public now pays the Federal tax on telephone and telegram messages and express packages. Naturally the managers believe that what affects the public affects them. As a result, their organization, the United Managers' Association, will conduct a spirited fight to have a different method of indirect taxation devised.

Speaking of the bill Marc Klaw, of Klaw and Erlanger, president of the United Protective Managers' Protective Association, said: "The latest out-

break in Albany, according to the papers, includes a clause in the Coffey bill prescribing a penalty of one thousand dollars for each and every ticket sold without a revenue stamp on it, and giving half that sum to any purchaser of such a ticket who gives information thereof to the State Comptroller. This is the finest incentive to blackmail I have heard of since the Mann White Slave act. In other words, the state is going to resort to the usual American custom of making every one its collector instead of putting a man in the theaters to see that stamps are on the tickets, because if they did that—which is the proper and honest way—it would cost more to collect the tax than the tax amounts to.

"There is no reason why this additional hardship should be imposed upon the theaters at all, but if the lawmakers are going to do it, why don't they require the people to purchase stamps, as the Federal Government does, and place them on the tickets they purchase, and have a stamp collector at the door to see that the tickets are stamped as they are handed to the ticket-taker? This would be the logical procedure, as, after all, the public will have to pay the tax. The whole thing is an outrage from beginning to end, and there is no more reason why a theater should be taxed than a department store on its sales or a saloon on every glass of beer that it sells. I hope the theaters will keep on their programs the names of the men and the party that support this absurd measure, so the people who go to amusements will know how to vote intelligently if this additional hardship is imposed upon them. Some day some of these lawmakers will wake up to a realization that in a hard-working country like the United States, amusements are just as necessary as food and other necessities of life.

"And while on the subject of legislation," said Mr. Klaw, "I don't know by what line of reasoning one class of theaters can be kept open on Sunday night and another class closed; in other words, why one piece of real estate should be valuable on 365 days in the year and the other on only 313, a discrimination in value of 16 2/3 per cent. Personally, Klaw and Erlanger have never advocated Sunday night performances in their theaters; but if there is to be affirmative legislation in favor of some to the disadvantage of others, I

think the managers of 'the others' should rise in protest."

Certain phases of the long-waged war of the theater men against the proprietors of restaurants where cabaret entertainments are being given will also be taken up at the Association meeting, with a view to bringing to a test the legal status of such restaurants. Several days ago, it will be recalled, Arthur Hammerstein protested in writing to Commissioner of Licenses, George H. Bell, against restaurants being permitted to give musical entertainments without a theatrical license. In reply Commissioner Bell agreed that restaurants giving theatrical performances should be subject to the same regulations as theaters, and should have theatrical licenses, and stated that he would investigate the situation thoroughly.

It is expected that the case of Sydney Cohen, who recently obtained theater tickets by false representations, will also come up for consideration.

WOULD GOVERN PRICES

Bill to Make Management of Business a State Affair

Theatrical legislation is reaching its high water mark in the State of New York. Recently, a bill was introduced in the Assembly placing a stamp tax on amusement tickets and taxing the motion picture industry in its various branches. Now comes Assemblyman Tudor with a measure designed to make it illegal for a theater manager to charge more than the regular price for theater tickets on Saturdays, holidays and opening nights. The bill is entitled, "An act to amend the general business law, in relation to increasing the prices of tickets for theaters and places of amusement, in cities of over 1,000,000 inhabitants."

The measure, which has been referred to the Committee on Affairs of Cities, reads in part as follows:

"It shall be unlawful for any person, association, co-partnership or corporation to charge or receive a greater price for tickets for, or admission to, theaters, bathing houses or pavilions, or any places of public amusement, in cities of over 1,000,000 inhabitants, on any day during the week, than is charged or received on any other day during the said week."

Assemblyman Tudor's proposed legislation will come up for discussion at the meeting of the United Managers' Protective Association to be on January 31st.

HOPKINS HAS NEW PLAY

The first production by Charles Hopkins, when he returns to the Punch and Judy Theater next season, will be a play by a new dramatist, Meade Minigerade. The piece will be given a try-out on the road this Spring.

OPERA CONTRACTS

RAISE QUESTION

Artists Must Get Consent of Management Before Appearing in Pictures

The new engagement contracts of the Metropolitan Opera Company contain a clause which states that all artists are forbidden to appear in motion pictures or sing for phonograph firms, or other enterprises without first obtaining the consent of the company. There is no restraint placed upon the outside activities of the artists; the only condition imposed is that the consent of the company must be obtained before any artist is at liberty to accept an outside engagement.

Thus, the report that gained circulation early in the week to the effect that the Metropolitan Opera Company was seeking some means of curbing the motion picture activities of Geraldine Farrar, is not substantiated.

In a talk with a high official of the company, a Missor representative learned that no restriction has ever been placed upon Miss Farrar or any other artist, and that none is contemplated.

"Our new contract with Miss Farrar went into effect before her appearance in the films," he said. "We have always been ready to extend opportunities to our artists to make what is termed 'outside money,' and we only include the 'consent' clause in our contracts to protect our own dignity.

"You will appreciate our position when you understand that it is we who make the artists famous. We exploit them, give them publicity, pay them larger salaries than they can obtain in any other opera house in the world, and, naturally, we feel we have a right to control, to some extent, their activities. We have tried to be fair and equitable with them, and be sure you will find that in every case they appreciate our attitude.

"Not long ago one of our leading singers asked permission to accept an offer in another enterprise for a brief period. We refused on the grounds that his advertising value to us, upon his return to the company, would be greatly depreciated. He quickly recognized the logic of our argument."

MAUGHAM COMEDY

"Our Betters" Placed in Rehearsal by Williams for Early Production

A new comedy by W. Somerset Maugham was placed in rehearsal by John D. Williams last week for local production within a month. The piece is entitled "Our Betters." It is in three acts, and its characters are evenly divided between Americans and English. It will be the first Maugham comedy that has ever been given its initial performance on a New York stage. Mr. Maugham's other plays, such as "Mrs. Dot" and "Lady Frederick" and "Jack Straw," were first brought out abroad.

AS WE WERE SAYING—

By Mademoiselle Manhattan

"BILLY" SUNDAY hasn't anything on our own Henry Miller as a revivalist!

Having poured the spirit into "Her Husband's Wife," in a successful revival of that sparkling comedy at the Lyceum Theater, Mr. Miller has now addressed himself to a revival of "The Great Divide," in which he himself will appear in his old role. The most important newcomer in the cast is Alice Lindahl, who will play Peggy or Polly or whatever her name is, while Laura Hope Crews will appear in Margaret Anglin's old part.

By the way, I stumbled over the supernally clever young satirist who wrote "Her Husband's Wife," a few minutes ago, and enjoyed a delicious pow-pow about the amusing piece at present on view at the Lyceum. After preliminary gurgles (on my part, of course) over the fascinating performances of Miss Crews and Marie Tempest, with a few added chuckles about the capital characterizations contributed by Graham-Brown and the men in the cast, Mr. Thomas told me that his airy play is breezing along in Scandinavia, Spain, and other places on the Peace Map of Europe, and that it is at this moment in active preparation for a production in Paris. Benrimo will have to watch out or "The Yellow Jacket" will lose its record in Europe.

I regard Roi Cooper Megrue rather in the light of a human clam, since that young dramatist has certain characteristics of marked similarity to those of the blushing pink bivalve.

Abandoning invertebrate metaphor, I am trying to say that you can't get Mr. Megrue to talk about himself no matter how you blandish or threaten. Luckily for a waiting world, his handsome young mother is less reticent. I learn from her that Mr. Megrue is at present immersed in pictures and social activity—which gives me to think that he will presently put forth a great, big, new piece with a society turn. Watch him and see what happens.

I had a lot of fun at Maxine Elliott's Theater last Wednesday afternoon, watching the antics of the audience which registered ecstasy at the Shaw

comedies, or was moved by the grimness of the Dunsany playlet, according to the manner of various celebrities present.

Critic Alan Dale, preserved an outer dignity, but chuckled with inner mirth during the bombastic rodomontade of the Inca of Jerusalem, and the gaities of Russia's "Great" queen. Of course darkness had the audience during the Dunsany thriller, but I heard stifled gasps and muffled, shudderings not unlike those of a drowning Egyptian from the neighborhood of the Alan Dale chair, when the Nile reached high water.

Mary Shaw looked loftily judicial; little Ida Mulle gave herself over to

vice on the front, and this small citizen wished to know what he was listening to.

"Why, don't you know what ambulances is?" pitifully questioned a mature person of six.

"Ambulances is the wagons they carry ammunition in."

"But what is ammunition?" inquired the seeker after truth. If you suppose the question staggered the six-year old you are quite mistaken.

"Oh, ammunition is what soldiers eats out of ambulances," explained the well informed young woman.

As we were saying, Alice Lindahl is the lucky girl selected by Henry Miller to play Laura Crews's original part in "The Great Divide." I suggest that you keep your eye on that young Miss Lindahl. Fate hasn't been too kind,



(c) Frank Hill, N. Y.
LOLA FISHER AND WALTER HAMPDEN.
Scene from "Good Gracious Annabelle," at the Republique.

unrestrained laughter and shudders; Dramatist E. A. Thomas wheezed mournfully at Dunsany, and was more tickled than Catherine's victim at the Shaw whimsies; Sydney Rosenfeld couldn't have enjoyed the afternoon more if he had written the piece himself, and if "laugh and grow fat" is advice that comes true. Judge Dike must have added ten pounds to his weight. Caruso, pretending he understood every word, howled with glee; Bertha Galland dittoed; one lady in an upper box had hysterics of enjoyment—and there you are.

Every kiddie in Westchester County adores Virginia Harned, who gives more children's parties than any other hostess in our set. At one of the recent gatherings of tots at the hospitable Courtenay home (I can never remember whether it is called Lea Crest or Crest Lea,) some one overhead a wee patriot—a tot whose father is Lawson Butt of the Silvio Hein "Merry Wives" production—ask another infant what an "ambulance" might be. The babies had heard their mother speaking of the ambulance ser-

during her long novitiate, in giving her many fine parts to create, but she has probably followed more leading women and soubrettes, more character actresses and ingenues, than any actress of her weight and age in captivity. William A. Brady, who knows high promise when he sees it, has kept Miss Lindahl almost continuously at work for a number of seasons and under his management she has shown herself gifted with the much prized quality of what Ibsen calls a rich and varied individuality. Imitation is an impossibility to Miss Lindahl's fine, free talent, and she has shown herself possessed of the rare gift of bringing to roles in which she has followed other actresses, a new and vivid touch of interpretation, that has in each instance imparted fresh interest to the part. I spend hours and hours of each working day, calling the attention of my friends to the talent and captivating cleverness of Mr. Brady's fascinating daughter, and it is no disparagement to Alice Brady's capital work to stoutly maintain that Miss Lindahl played double rows of bowknots all around the less experienced actress when she replaced



VIVIAN WESSELL.
Playing in "Love o' Mike."

her in "The Things That Count."

I well remember taking a dramatic critic from Boston, one evening, to see Alice Brady and Florine Arnold in that piece. To my dismay another actress played Miss Brady's part. I was so disappointed I wanted to go outside and "sass" Manager Brown about it; but before I could gather courage to climb over three stout ladies who sat between me and the aisle, the new girl began to speak and do things. It was Miss Lindahl, and she kept on taking captivity captive, until I surrendered my cherished conviction that the role of the great hearted young wife and mother was Alice Brady's own, and nobody else's. Since then I have seen the same thing happen a half dozen times, until now, I am scared to tell any actress that she is unapproachable in her latest role until Miss Lindahl has played it. And this opinion (which is shared, I find by any theatre-goers), is quite untinctured by personal partiality to the lady, because I have never seen her except professionally in my life.

Lady de Bathe (Lillie Langtry) has just returned to town after a triumphal tour over the "big time" in "Ashes," the Percy Fendall playlet, with a Boccaccio touch which she presented here at the Palace last Spring.

At present her ladyship is putting the finishing touches on a series of personal reminiscences which she is writing for a Hearst publication. If you ask "why Hearst?" the answer is that for the serial rights to these articles (ten in number), the lovely Langtry is receiving a fortune—the largest sum in fact paid to any writer for a similar work in the history of magazine finance. When the Hearst publications want anything, they get it. And they wanted the Langtry recollections with a capital W. I have had the pleasure of listening to a number of the articles, and I confess that they are the most fascinating accounts of the great and interesting men and women, whose lives have touched the rim of the Langtry's experience, that could possibly be imagined. I predict a sensational success for the stories.



JULIETTE DAY.
In "Up-stairs and Down."

NEW STYLE OF ENTERTAINMENT

Elisabeth Marbury Is Content to Discard Fashions of "The Good Old Days" in Devising Musical Comedy

Elisabeth Marbury, whose experience as a play producer began two seasons ago with the presentation of the musical comedy, "Nobody Home," has established a distinctive type of entertainment and one which bids fair to revolutionize musical comedy standards in America. For a period which extends back to the misty days when "Floradora" was a flourishing attraction, managers have been providing amusement for the tired business man. But it has remained for Miss Marbury to discover and develop the style of production which appeals to the tireless woman. Possessing a marked sense of showmanship and a fine appreciation of the value of novelty, she has proceeded upon the theory that if you present a play which women want to see you needn't bother about the men. Which is, perhaps, as it should be in these days, when Republicans tell you that women elect Presidents.

What are Miss Marbury's methods of production that are winning for her a unique fame in the theatrical world? She will tell you she has discarded the obviously sensual and ostentatious presentation as utterly old-fashioned, giving us musical plays—"Nobody Home," "Love o' Mike" and "Very Good Eddie"—with pretty girls dressed in fashionable frocks, with an atmosphere of smartness and refinement and daintiness, with delightful and tinkly tunes and with youth as the keynote. Look for slapstick comedy and you will not find it, nor will you find tights or spangles or the suggestive dialogue, without which, as she states, most musical plays are not complete.

"Why have you selected youth as the inspiration and ideal of your musical productions?" Miss Marbury was asked.

"Because youth represents the spring-time of life," she replied. "It typifies freshness and grace and optimism and enthusiasm. Despite the opinions of certain critics, we cannot get a surfeit of youth any more than we can get a surfeit of the flowers that abound in such profusion in the Spring. Youth, youth, youth—that is the only policy and philosophy I follow or ever shall follow in the production of plays. Young writers, young composers, young players, young designers and scene painters—only these shall I employ. Instead of cynicism and that other bugaboo of humanity, experience, they will bring newness and originality of viewpoint, spontaneity and vigor."

"You are not apt to recall fondly the so-called 'good old days' of the drama?" was the inquiry.

"I have nothing but contempt for the 'good old days' and for those people who are forever recalling them. For me there is no such thing as 'good old days.' Managers of that vague and primitive period were limited, as you know, in their productions. They had no opportunities for the expression of beauty and charm in their offerings. They had to put up with the crude resources at hand. Today there is a universal effort in the theater to express the beautiful, whether in the scenery, the selection of casts, the music or the lighting effects employed. As a result we have progressed to a point where we are infinitely superior to any other country in the production of musical plays."

Miss Marbury said she was amused by the critic who had written with some scorn that Jerome Kern, who has composed the music for all three of Miss

Marbury's productions, was unheard of four years ago.

"Of course, he was," she laughed, "and that proves my contention that youth is the most successful ideal we can pursue. Today Kern is drawing royalties from five musical plays, but in six years I daresay his star will have descended, for he will have exhausted a good part of his spontaneity and freshness.

"When I select players for my companies," she went on, "I have no concern whatever for their experience. They must have youth and personality. They are the only two requisites I consider. It matters nothing to me that an actor may have a career that extends back to Charlotte Cushman. If his ideals are not youthful, if he lacks personality, I can have no use for him."

"A little less talent, then, and a little more personality should be the rule of all producers of musical plays?" was suggested.

"Precisely," she answered. "Place two girls, side by side, one possessing a fine singing voice but no personality, and the other plenty of personality and youthful charm but no singing voice to speak of, and I will select the latter every time. You'll find, too, that most of the other producers observe the same rule."

Miss Marbury spoke of the manner in which she selects players for her companies.

"Every actor or actress who applies for a position must stand in that corner"—she pointed to a spot directly facing the windows in her office—"and if they succeed in conveying their personality to me five or ten yards away I consider they have passed the first test toward an engagement. If I cannot feel their personality I instantly dismiss them without further consideration."

"Some people have said that your productions might be even more popular if they contained a greater sex appeal."

"They could have had but little knowledge of the psychology of sex," she smiled contemptuously. "As a matter of fact, I claim that a production like 'Love o' Mike' has infinitely more sex appeal than those musical comedies in which continuous parades of tights take place, because it leaves something to the imagination. Tights, indeed, are quite out of fashion. They seem to be appreciated now only by callow college boys or slightly intoxicated 'bald-heads.' Then, from a standpoint of beauty, the



(C.) Chas. Frohman, Inc.
MAUDE ADAMS AND MORTON SELTEN,
In Barrie's "A Kiss for Cinderella," at the Empire.

display of drapery is far preferable to sham aristocracy, by Anna Cora Mowatt Richie. These three have probably never before been seen by theatergoers of the present day. The remaining four are a little more familiar.

They were the cabin scene from "Davy Crockett," by Frank E. Murdoch (1873), the hotel scene from "A Texas Steer," by Charles H. Hoyt (late eighties); a scene from James A. Herne's "Shore Acres" (1892), and one from Clyde Fitch's "Girl with the Green Eyes."

LOUIS R. REID.

HISTORICAL DRAMA

Fragments of Old Plays Are Presented in Resume of American Stage

The New York division of the Drama League gave on Jan. 22, at the Republic Theatre, a most novel and significant resumé of a century of American drama. Fragments were presented from seven plays, each famous in its day and all representing various stages in the development of American drama from its infancy to the present time.

The first of the scenes was an excerpt from "The Contrast," the oldest American play of which there is any authentic record, written by Royall Tyler, and first produced at the John Street Theater in this city on April 16, 1787. This was followed by "André," by William Dunlap, which first saw the light in the Park Theater on March 30, 1798. Then came a jump of forty

seven years to "Fashion," a satire on

A number of prominent actors and actresses gave their services solely for the sake of their personal interest in the League. Mary Shaw supplied a delightfully quaint picture as the newly rich matron in "Fashion," while Edwin Nicander, Sarah Shields, Walter Hampton, Aimee Dalmores, Margaret Lee, Samuel Reed and Walter Schellin also contributed to the success of this satirical comedy.

The Drama League is indebted to Arthur Hopkins and R. E. Jones for the execution of this production which marks the milestones on the path of the American drama.

With Sari Petras in the title role, supported by Daisie Irving, Doris Marvin and Nora White, "The Beautiful Unknown," the new Oscar Straus operetta, was presented for the first time in Hartford, Conn., Jan. 29.



A STUDY IN EXPRESSIONS IN "CHEATING CHEATERS," AT THE ELTINGE THEATER.

WMH, N. Y.

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NORTH DAKOTA PLAN TO STOP THE PLAY

The best thing that could ever happen the American people would be the closing of every theater and place of amusement in the United States for ten years. There should be a closed season that would allow the people to regain some of their old stability, some of their old composure, that would allow them time to accustom their minds to the consideration of the real things in life rather than the artificial things.—Extract from a speech in the United States Senate by Porter McCumber, a Senator from North Dakota.

THE debate had been on food products. But that had nothing to do with the case. The North Dakota Solon—all representatives in the lower House of Congress and Senators are, more or less, Solons, the nearer they stand to their mirrors—would have said the same words in a debate on any subject. He was loaded and bound to fire. It mattered not to Senator McCumber whether any legislative body has a right to enact rules regulating the opening and closing of a theatrical season any more than it would have to regulate the vacation season which enables a minister to go fishing while his assistant remains to tend the flock that can't get away. When the reform bug takes up a cell in the brain apartment of a man or a woman it is nip and tuck with the owner of the cell and the bug as to which can weave the greater number of rainbows or sleep the most iridescent dreams.

To dance to the capers of Senator McCumber, let us grant that he is within throwing distance of what he thinks he sees. There is one little, lonesome fact which he has overlooked: The people who, in the mind of the North Dakota Senator, are being led astray by too much theater-going, and who are better posted about the career of an actress than they are about the "questions of great moment and pith" connected with the Government, do not, as a class, live in the great cities. They who "blow themselves" most extravagantly on such luxuries as the North Dakota Senator has conjured up, come from hinterland. The farther they travel to revel in the luxuries of playland, the more they "blow themselves." It is natural. City folks do likewise when they go abroad. The playgoing layman who comes in from the Dakotas will see more and get more for his money when he is away from home than one of the same class who motors in from Rhode Island or Jersey.

We venture to say that if the inflow of the out-of-towners should suddenly cease, many of the theaters of the big cities would shut their doors and discharge the "hands." If the honorable Solon whose words are quoted in the beginning of this article is in earnest about putting the muzzle or the halter on people who are reveling in the luxuries of which he speaks, he will accomplish more by staying at home and furnishing the harness than he is likely to accomplish in the United States Senate.

TRUSTING TO THE IMAGINATION

THERE is no penalty for one's making a fool of one's self—provided the act does not shatter ideas of propriety. People whose business it is to court public favor can and do much that good society—please note the qualifying word—would not condone in private. Society demands much of the public caterer of amusements which makes the actor look like a fool. You have to know the people who make the demand and those who obey before deciding where censure should fall. The conditions we are thinking about have grown from legitimate curiosity to the present state of vulgar stare.

From the earliest times, the actor off the stage has been of more interest to the public than he is to the mere playgoer—he who goes to a play to kill time. The actor is not to be blamed for giving to the idle public an inventory of his or her likes, dislikes and daily habits—the public drags such information out of

a professional oftener than should be the case. If an actress prefers a pushmobile to a limousine, or a submarine to a flying machine, she should not decline to tell the public why, where she would be within her rights and common sense if she showed the door to one who called to ask what sort of lace or ribbon she preferred for her private wardrobe.

All that we have been trying to say, conceded, should there not be a limit to curiosity? We read the other day of the private touches—the asides, if you please—of a galaxy of stars under the exploitation of a management that has many creditable triumphs to its credit. The headliner of the inventory was described as an expert in the culinary art of frying potatoes. Whether the management of the galaxy or its press agent, or the fryer, is responsible for this sort of "information" is not known to deponent, but it is too cheap for even a fire-sale.

The actor is of importance because he or she is accomplished in a given work and interest balks right there, although a royal medal may be held for tossing potatoes artistically. Everybody is not interested in knowing too much about a professional's private affairs. Byron went into convulsions if he saw a woman eating. There is a similar streak in most of us, to a greater or less degree, which backs up when we get in close proximity with home matters. Something should always be left to imagination.

HEARD ON THE RIALTO

And now it is Elsie Ferguson who has capitulated to the lure of the screen. A triumph, indeed, for her sagacity when the lure happens to be—so it is reported—a salary of \$6,000 a week. Maude Adams, however, remains adamant in her refusal to get rich in the Hollywood West. She will continue to dwell in the splendid isolation of the stage—splendid, because she has just disposed of a parcel of New York real estate at a reported profit of \$750,000.

Recently we called attention to the passing of Buffalo, Rochester and Syracuse as the chief "dog towns" of the United States, and the substitution of Atlantic City, Stamford and Hartford as the present choices of the managers for the trial productions of their new plays. We recalled—and in no special vein of sentiment—that George M. Cohan presented "The Talk of New York" and other of his successful musical comedies, for the first times on any stage in Buffalo.

And now comes a report from the city of Connors and the *Courier* that it has again been selected by Cohan and Harris as their try-out town. Their production of "A Tailor-Made Man" was recently given its first performance there.

Incidentally, a very amusing letter by Mr. Cohan appeared in the recent theatrical edition of the *Globe*, in which he set forth characteristically the reason for his retirement from the stage. We regret we have not the space to reprint it, but that his resourceful and ingenious humor may be proved anew, let us add that in a brief postscript he stated he was "the only buck-and-wing dancer who ever carried his own sand from coast to coast."

While a respectful tribute was being paid the other afternoon to the presentation of scenes from "Shore Acres," "Davey Crockett," "The Girl With the Green Eyes," "A Texas Steer" and "Fashion"—all of which were represented as best types of early American plays—a drama, entitled "The Old Homestead," was being presented to a capacity audience at the Majestic Theater, Jersey City. Whereas, the five relics of an elder theatrical day were carefully stored away upon the shelves of antiquity, following their exposure to the palpitating gaze of Louis Sherwin, Denman Thompson's rural play continues on its perennial—and profitable—way. It will soon play an engagement in the Bronx.

Has the theatrical manager constructed a Frankenstein out of the cut-rate ticket agent? It may appear so when the case of the People vs. Cohen is called to trial.

The problem, intricate enough for a feature film, is as follows:

Managers, in their desire to continue moderately successful attractions to "100 times on Broadway" engagements call in cut-rate ticket agents who agree to sell certain blocks of seats at prices lower than the box-office charges. A young man, named Sydney Cohen, is arrested and is now awaiting trial on the charge of obtaining theater tickets by representing himself as a prominent newspaper man. Cohen states that he was in the employ of a well-known cut-rate ticket agency.

What position will the manager take at the conclusion of the picture is a problem that must be solved by each reader for himself.

But what are these shouts we hear? The story must contain a love interest if it would be successful? Very well, then; we'll wager that the manager would love to have the matter drop.

A correspondent describing an "impossible" moving picture asks why it is advertised as "plausible." Correspondent doesn't understand that all rights are reserved by the publicity man.

Herman Darewski, who is to London what Irving Berlin is to New York, believes in greater speed and efficiency in the composition of ragtime airs. To lose no time over his commission to supply the music for Albert De Courville's productions, Mr. Darewski has obtained the rights to an Italian invention called the piano-typewriter. When attached to an ordinary piano the instrument prints the music as played.

THE ERA OF THE BOX SET

Some Noteworthy Facts in the Physical Development of Stage
Realism Since the Early Days

BY W. J. LAWRENCE

People who are whole-souled in their enthusiasm for the Elizabethan drama are apt to overlook how obstructive to the progress of stage realism was the prolonged carrying over of its fundamental conventions. The gravamen of our charge against its injurious influence is only half formulated when we say that to the domination of its spirit we owe the persistence of stage rhetoric up to the middle of the nineteenth century. What requires to be grasped is that the plastic nature of Elizabethan dramatic construction, which permitted of a considerable number of scenes being crushed into an act, imposed its authority on the English dramatist long after the introduction of scenery had pointed the way to closer-knit and more simplified methods of construction. Thus it was that for considerably over a century after Davenant had delighted Restoration audiences by the decorative rather than the illusive charm of pictorial backgrounds, plays continued to be written in the old, loose, amorphous way.

Even so late as seventy years ago, in America, it was not unusual for an act to consist of from five to eight scenes. In interiors, stage furniture was for the most part conspicuous by its absence. When a table and a couple of chairs were demanded by the exigencies of the scene they had to be brought on and carried off, much to the marring of the illusion, in full sight of the audience. Resort to set scenes or any kind of elaborate built-up work was of the rarest, as owing to the constant shifting of scene only the lightest framework could be employed, a circumstance which restricted managers to the use of flats, wings, borders and drops, or in other words to such scenery as could be readily raised and pulled off without dropping the curtain.

It would be idle to maintain that moments of great drama were not obtained by the old method, despite its

rhetorical fustian and its abounding conventionalism, but realism and atmosphere were out of the question. These distinguishing characteristics of the modern drama owe their origin in great part to the introduction of the box-set or fully enclosed chamber scene. Unfortunately definite details of the origin and early diffusion of the box-set are almost wholly lacking. All we know for certain is that higher-class audiences in Russia were in enjoyment of the device in 1806, that France had availed of it about the same period, and that England did not fall into line until at least a quarter of a century later. The statement so often made that Madame Vestris first introduced the box set to the notice of London playgoers when she produced Boucicault's "London Assurance" at Covent Garden in March, 1841, fails to bear the test of close examination. From the fact that an article on scene painting, published in Knight's "Penny Cyclopedia," in the very same year treats of the box-set as in contemporary use without speaking of it as a novelty, it may be deduced that the enclosed chamber scene had then been utilized for some little time on the London stage. Moreover, we know that Madame Vestris on entering upon her notable management of the Olympic, in the English metropolis, in 1831, had exercised her remarkable taste in providing interiors with a wealth of accessories thitherto unexampled; and it seems unlikely that she would have furnished the room before building it.

One can conceive of nothing more incongruous than an old chamber scene consisting of three pairs of wings representing columns, and a back wall painted on a pair of flats, elaborately furnished in high modern style. What the fascinating Vestris really did in "London Assurance" was to introduce the ruling French method of single-scene acts, an epoch-making innova-

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 3RD

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	73
Bandbox	The Lodger	Jan. 8	32
Belaire	The Little Lady in Blue	Dec. 21	45
Booth	Getting Married	Nov. 6	108
Bramhall	Keeping Up Appearances	Nov. 8	82
Casino	Follow Me	Nov. 29	80
Century	The Century Girl	Nov. 6	108
Cohan	Come Out of the Kitchen	Oct. 23	125
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	100
Comedy	Washington Square Players	Aug. 30	185
Cort	Upstairs and Down	Sept. 25	157
Criterion	Seramondy	Jan. 1	40
Eldridge	Cheating Cheaters	Aug. 9	210
Empire	A Kiss for Cinderella	Dec. 25	49
48th Street	The 13th Chair	Nov. 20	92
44th Street	Joan the Woman (film)	Dec. 26	81
Fulton	In for the Night	Jan. 11	28
Gaiety	Turn to the Right	Aug. 17	201
Globe	The Harp of Life	Nov. 27	83
Harris	The Yellow Jacket	Nov. 9	80
Hippodrome	The Big Show	Aug. 31	273
Hudson	Shirley Kaye	Dec. 25	49
Knickerbocker	The Music Master (rev.)	Oct. 10	140
Liberty	Have a Heart	Jan. 11	28
Longacre	Nothing But the Truth	Sept. 14	168
Lyceum	Her Husband's Wife (rev.)	Jan. 8	32
Lyric	A Daughter of the Gods (film)	Oct. 17	222
Manhattan	The Wanderer	Feb. 1	4
Maxine Elliott	Gertrude Kingston Company	Jan. 15	24
New Amsterdam	Miss Springtime	Sept. 25	154
Playhouse	The Man Who Came Back	Sept. 2	184
Princess	Ception Shoals	Jan. 10	29
Republic	Good Gracious Annabelle	Oct. 31	115
Shubert	Love of Mike	Jan. 15	24
39th Street	Old Lady 31	Oct. 30	116
Winter Garden	Show of Wonders	Oct. 26	134

tion. But the chances are that she had already experimented with the box-set at the Olympic and that she was the introducer of the device on our stage. With us realistic settings date from her visit to this continent in 1838. Everywhere she acted she insisted upon the provision of carpets, ottomans, grates, fenders, centre-tables and what not in drawing-room scenes as of beds of flowers and gravel walks in garden scenes. For a time there was wide emulation of her artistry. When "London Assurance" was produced for the first time in America at the Park Theater, New York, on October 11, 1841, the scenery, furniture and appointments were more elaborate than anything previously seen in the country and materially contributed to the great success of the play. A month later, when Boucicault's comedy was simultaneously put on in Philadelphia at the National and Walnut Street Theaters, there was a contest in rivalry in the matter of carpets, pianos, candelabras, statuary, etc. Burton, at the National, even going so far as to provide for his production an aviary of living birds and a fountain of real water.

All this was a movement in the right direction, for the continued use of furniture on the stage lead to actors acting as if in a real room instead of simply acting at the audience; and it created a system of illusive byplay, substituting detail for the earlier largeness and simplicity of method. Strange to say, however, both in England and America, Vestris's influence proved a flash in the pan. She could communicate her example, but could not impart her refined, inherent taste. For well-nigh two decades managers fell back into their old slipshod ways. Not until the sixties did the true, modern drama—the drama of realism and atmosphere—begin.

Fechter, Bancroft and Augustin Daly were the great innovators. When Fechter entered upon his memorable management of the London Lyceum in 1863 he introduced and made permanent radical reforms. The old, obtrusive footlights which formed such an eyesore were slightly sunk below stage level and the front of the stage bevelled off. Into the limbo of the unwanted was banished the familiar stage footman, in red plush breeches and white stockings, who was wont ever and anon to come on to remove the chairs and tables. Flats and wings were wholly superseded by a sequence of set scenes

and box-sets were for the first time provided with ceilings. One other improvement remained for Bancroft to introduce at the little Prince of Wales's Theater. When T. W. Robertson's "Caste," which struck the first note of modern naturalism, was brought out by him in 1867, solid doors, with locks, were provided for the various interiors instead of the unillusive frames of flapping canvas.

America—or to speak more correctly, New York—at once fell under the influence of the new departure. In his productions of domestic drama at the Fifth Avenue Theater, Augustin Daly saw to it that his interiors presented an intensely homelike appearance irrespective of the convenience of the still more or less tradition-ridden players of his time. Such was the litter of furniture and accessories that it became no longer possible to take the centre of the stage. Most of the old conventions went by the board. The theater ceased to be a place of mere theatricality and for the first time began to mirror life.

"IF" HAS FIRST SHOWING

Mark Swan's drama, "If," had its première on Jan. 25 at the Apollo Theater, Atlantic City. It is the first production made by the newly organized firm of Holbrook Blinn and James Shesgreen. The theme of the plot is preparedness. Two of the principal characters are a Japanese servant, played by George Probert, and a boy scout, who is a wireless operator, acted by Reggie Sheffield. Forrest Robinson, Ben Johnson, Bert Lytell, Charles MacKay, Ruth Benson, Taylor Graves and Sydney Shields also are in the company. "If" will be seen at the Fulton Theater on Feb. 6.

ACTORS REQUEST CHARTER

The Actors' Equity Association petitioned for a charter in the American Federation of Labor, at a meeting of the executive council of the A. F. of L., held in Washington, Jan. 22. The application is under consideration.

The Equity Association was personally represented by Francis Wilson, president of the organization; Paul N. Turner and John Cope.

"THE WANDERER" POSTPONED

The opening date of "The Wanderer," at the Manhattan Opera House, has been postponed again, this time to Feb. 1. Unforeseen scenic difficulties is given as the reason for the change.



MITCHELL LEWIS AND NAZIMOVA.
First Act of "Ception Shoals," at the Princess.

HEART INTEREST PLAY AND COMEDY

Lew Fields as a Preacher in "Bosom Friends," Rochester—
"A Tailor Made Man," Syracuse

ROCHESTER, N. Y. (Special).—"Bosom Friends," had its try-out at the Lyceum, Jan. 19. It is by Frank Mandel, and is in three acts. The scene shows the home of Rev. Sebastian Krug and Dr. Mather, in Rhineville, Ohio. The cast is:

Rev. Sebastian Krug..... Lew Fields
Kathleen Comeys
Dr. Aaron Mather..... Walter Walker
Henry Mather..... Robert Hudson
Anna, housekeeper to Krug and Mather..... Mathilde Cottrell

It is play of heart interest, and has some impossible situations. It gives Mr. Fields a quaint character in which there is individual opportunity and he rises to the opportunity. He has real poise and he acts legitimately and well. Mathilde Cottrell, as usual, builds up a finely humorous character out of nothing. Kathleen Comeys plays Greta with grateful repose. Mr. Walker, as the doctor, is an admirable foil to Mr. Fields. Mr. Hudson struggles with the foolishness and hysteria of Henry but, probably, as anyone might.

SACRUS, N. Y. (Special).—At the Empire Jan. 19, "A Tailor Made Man," was shown for the first time, with Grant Mitchell scoring an immediate success. The lines are crisp, sparkling and brilliant, and the acting, particularly that of Mr.

Mitchell, is of a very high class. It is one laugh from beginning to end.

The story concerns a boy in a tailor shop, imbued with rather extraordinary ideals. He steals a dress suit and invites himself, unbidden by the hostess, to a society function, at which the elite of the city are to gather. In accordance with his plans, he meets the Great Financier, impresses him with his ambition and extraordinary philosophy, enters his employ, is given away by his former friends, goes back to the tailor shop to eke out his miserable existence, until in the last act the Great Financier rescues him from the situation and provides him with a salary of \$35,000 a year—sufficient for him to wed the tailor's daughter.

Barlowe, Borland and Bertram Marburg, helped much toward the success of the play. Bernard A. Reinold and L. E. Connex took their parts well. Mona Kingsley, Florence Martin, Hattie Delaro, Lotta Linthicum, Nancy Power and Gladys Gilbert fit in their roles nicely, as do Harry Harwood, Lawrence White, Lloyd Carpenter, A. P. Kaye, Howard Wall, John A. Goone, J. H. Greene, and William C. Hodge. The play is based on "The Well-Fitting Dress-Coat," by Gabriel Dredgeley and is staged by Sam Forrest.

FREDERICK E. NORTON.

BENEFIT NETS \$10,000

Many Stars Contribute to Performance for Actors' Fund at the Century

Approximately \$10,000 was realized at the annual benefit of the Actors' Fund held in the Century Theater on Jan. 26, and the general expression from the individual contributors to that sum was that they had received their full money's worth if not more. The program was interesting and long and contained many novelties.

Perhaps the outstanding events of the afternoon were the reappearance of Loretta Taylor as "Peg o' My Heart" and Blanche Bates in a scene from "The Girl of the Golden West." Miss Taylor played the incident of the first meeting of Peg and Jerry, who was acted by Henry Stanford. Miss Bates was assisted by Robert Hilliard and Frank Keenan and some of the members of the original cast, which included T. J. McGrane, John Cope, Charles Hammond, Harriet Sterling and John E. Hassard, in the thrilling scene from the Belasco play.

Julia Arthur and Robert Fraser did the balcony scene from "Romeo and Juliet" and were followed by Lucile Watson in a sketch which she wrote herself, called "Lotus." Mary Lawton and Blanche Yurka in Strindberg's "The Stronger" came next. Then there were contributions from Leo Beers and Leo Carrillo, stories from Maclyn Arbuckle, songs from Cecil Cunningham, a speech from Lillian Russell, feats by Herbert's Loop-the-loop and Leaping Canines and songs and dances by some of the members of the "Have a Heart" company, headed by Billy B. Van. Toward the end of the program James K. Hackett showed that he can act with one hand and compose music with the other, when two numbers written by him were rendered by the orchestra, under his direction.

LOOKING FOR A THEATER

It is announced that the company that appeared in "In for the Night," which ran for only two weeks at the Fulton Theater, will not be permanently disbanded. They are only marking time until the producers can secure another New York theater. Mrs. Henry B. Harris has promised that the farce can have the first open date at any of her theaters.



White, N. Y.

HARRY HULL AND MARY NASH,
In "The Man Who Came Back," at the Playhouse.

"THE INNOCENT SINNER" TRIED OUT

Four-Act Drama by Oliver D. Bailey and Joseph Noel Is
Presented in Pittsburgh

PITTSBURGH (Special).—Another new piece, "The Innocent Sinner," a drama in four acts by Oliver D. Bailey and Joseph Noel, had its premiere at the Duquesne Jan. 22.

A brief sketch follows: Sylvia Dexter is the victim of a blackmailer, Boyd-Clyde, Sylvia's mother having been a notorious character in Paris, and this information is used by Boyd in getting large sums of money from Sylvia. Boyd calls on Sylvia's husband, Gilbert Dexter, for the purpose of extortion, whereupon Sylvia tells her husband the secret of her birth. During a stormy scene she accidentally pushes her husband down the stairway, and thinking she has killed him, flees from the house with her little daughter Mona. Seventeen years later finds Sylvia in New York with Boyd, her daughter just having finished school, but not knowing that Sylvia is her mother. A young and wealthy Westerner is desirous of marrying Mona, Boyd also being in love with her. Through a scheme to blackmail Dexter in New York, Boyd is killed by Sylvia, and husband and wife are

reunited, but when the officer is ready to depart with Sylvia, she shoots herself.

The first act is laid in Paris and the other three in New York. Julia Dean in the role of Sylvia Dexter is given a splendid opportunity for emotional ability, and takes advantage of the many big scenes. Thurlow Bergen's Gilbert Dexter is a fine piece of work, and finished throughout. Frederick Truesdell does good work as the hard-hearted blackmailer, and Franklin George is a capital stool pigeon. Ellis Baker made a sincere Mona and Mona Bruns handles the role of Louie. Joseph B. Garry, a Pittsburgher, had a small part in Captain Merrill and did it well.

The entire cast was a splendid one, and also included Kate Blanckie, Edwin Holt, John Webber, Sidney Blair, George Summers and G. O. Howard. The settings were elaborate. The offering was given a big reception and will remain for two weeks. The last two acts do not run as smoothly as might be, but this will probably be remedied.

D. J. FACKNER.

FISKE OHARA'S BEST

Fiske O'Hara's annual engagement at the Bronx Opera House was played week of Jan. 22. "His Heart's Desire" is the best comedy Mr. O'Hara has offered in years and he sang his songs with a steady charm of tone and manner so acceptably that the audience insisted upon hearing him again and again. After the second act he graciously responded with a story in song. Patricia Clary, Lillian Leigh, Pirie Bush, J. P. Sullivan, Elizabeth Paige, Lou Ripley, William F. Sheehan, and J. E. Miller give good support.

IDA C. MALCOLMSON.

CAST FOR NEW FARCE

The cast that will appear in John Cort's production of "Johnny Get Your Gun," the farce written by Edmund Laurence Burke and revised by Dorothy Donnelly, which opens at the Criterion Theater on Feb. 12, includes Louis Denison, Echlin Gayer, Ralph Nairn, Everett Butterfield, Burton Churchill, Robert F. Homans, Grace Valentine, Rose Winter, Lorraine Frost, Kate Mayhew, Billie Scott, Howard Fay, Ray Cochrane, John Ivan, Tom Carliss, Karl Massey, Bart Williams, Harry Cusden and M. A. Meyer. The lines of the new piece are said to be highly amusing.

ANNETTE KELLERMANN.
New Star of Hippodrome Show.



White, N. Y.

AQUATIC ACT AT "HIP"

Annette Kellermann, in Spectacular Feature, Replaces the Pavlova Ballet

The Hippodrome is the most provincial playhouse in the city of New York. That is to say, the productions are ultimately constructed to please the greatest number of provincials and they require no mental concentration on the part of the audiences. Judging from this basis the question arises whether an obvious spectacle is more in keeping than an aesthetic ballet. The box office receipts for the balance of the season will tell.

On Monday, Jan. 22, Annette Kellermann literally slid into the vacancy caused by the departure of Anna Pavlova for foreign parts, and the Kellermann aquatic spectacle was substituted for the charming ballet. The setting for the new act is very picturesque and shows a more or less realistic falls terminating in a glistening lake.

Miss Kellermann makes her first appearance, clad in a bespangled, midnight blue costume and then does one of her skillful slides into the lighted tank. Then for the next half hour or so she performs all her well known dives that are grace incarnate. At various times she stays under the water for interminable lengths of time and plucks blossoms from a marine rosebed or smiles through the glass sides of the tank. She, and in fact all of her mermaid assistants, can remain submerged almost as long as the Deutschland.

Ray Hubbard, a real musician, has written some charming incidental music for the spectacle and one song not named on the program and with lyrics by Anne Caldwell is especially fine.

There have been several changes in the program since the opening night and, of course, there has been added a "leak" wheeze. The ice ballet remains.

CHANGE BILL AT COMEDY

Although the present bill of the Washington Square Players is still drawing and possibly could be extended to the end of the season, the Players will present an entirely new program of four one-act plays on Feb. 5. These are: Maeterlinck's, "The Death of Tintagiles," translated by Philip Moeller, of the Players; "The Last Straw," a play of American life by Bosworth Crocker; "The Hero of Santa Maria," an American comedy by Kenneth Sawyer Goodman and Ben Hecht and "Impudence," a comedy translated from the German of Raoul Auernheimer, by Benjamin F. Glaser.

The current bill is the most successful the Washington Players have ever given and it may not be good business judgment to change now, but the Players offer an explanation for their decision. Just half of the theatrical year will have passed and three more bills must be put on before the season closes, otherwise the Players will not have kept faith with their subscribers to whom they promised five bills, in addition to special performances.

MUSICAL FOLLIES CIRCUIT

A new circuit of theaters has been organized which is distinguished from that of any other circuit devoted to a particular class of shows. The enterprise is to be known as the Circuit of Musical Follies, Inc., and will have a chain of twenty theaters, two of which will be located in New York. Edwin F. Bush is the president and one of the promoters. The attractions the organizers have in mind are musical comedies either entirely original or with Broadway reputations, to be given, of course, at popular prices.

BLANCHE BATES OPENING

Blanche Bates in her new play by Paul M. Potter, presented by T. H. Hunter, Inc., will open her season at the National Theater, Washington, D. C., Monday, Feb. 12.



White, N. Y.

FLORENCE REED,
In "The Wanderer."

CLOSING OF PARIS THEATERS THREATENED

Managers Declare Proposed Tax Will Make Business Impossible

—Picture House Proprietors Rebel

BY ROBERT SHAW DOMAN

PARIS, January 9.—The closing of many Paris theaters is threatened by the new taxes on theaters, music halls, cinemas and other places of amusement which will be imposed on and after January 10. The Association of Paris Theater Directors has sent a note to the authorities stating that if the taxes are put into effect it will be necessary to close down many of their houses.

The theater directors call attention to the fact that they have kept going, despite their reduced earnings, only because of the royalty reductions consented to by authors, through the generosity of artists who have accepted cuts in salary and by the liberality of their landlords. They also point out that notwithstanding the high cost of living in Paris, the salaries of the stagehands and other minor employees have been maintained and even raised to enable them to live.

The Paris theaters were opened three months after the outbreak of war, the managers assert, only to provide a living for actors, actresses, stagehands and attendants who make their living by the stage. Since they reopened in November, 1914, the theaters have been taking in on the average only about a fourth of their before-the-war receipts, but by cutting the salaries of the stars and dispensing in many cases with authors' royalties they have managed to keep open and to provide a living for the 70,000 persons dependent upon Paris theaters for their livelihood.

The Chamber of Deputies voted the new taxes on December 29, after a spirited debate in which M. René Viviani, urged that cinemas, especially those in the other periphery of Paris frequented by workmen and their families, should not be subjected to the same tax as those in the grand boulevards.

The tax, as now constituted, weighs comparatively lightly on the theaters but the picture palaces are hard hit, it being estimated that the revenue from the latter alone under the new taxes will approximate \$700,000 a year.

This is the third successive tax imposed by the government. The first was a ten per cent. poor-tax which was soon after followed by a five per cent. levy for war relief organizations.

The new tax will be 2 cents for tickets up to 20 cents; 5 cents for seats from 20 cents to \$1.00, and 10 cents on tickets sold for more than \$1.00. A tax of 4 cents will be imposed on music hall tickets sold at prices up to 80 cents; 8 cents on tickets selling at from 80 cents to 80 cents, 12 cents on tickets from 80 cents up to \$2, and 2 cents on tickets purchased for more than \$2.

The cinema tax will be five per cent. of the monthly receipts up to \$5,000, ten per cent. from \$5,000 to \$10,000 per month; twenty per cent. on theaters having a monthly revenue of from \$10,000 to \$20,000, and 25 per cent. on theaters taking in more than \$20,000 a month.

The tax on State subventioned theaters will be 5 cents for tickets above \$1, and the same on tickets selling for more than 60 cents in municipal theaters. No tax will be imposed on seats for which less than \$1 is paid in the "premiers," or less than 60 cents in the "seconds."

On Dec. 26 the directors of the Paris cinemas held a meeting at the Palais des Fêtes to discuss the Chamber of Deputies' proposed tax. M. Dufreyn, representative of the music hall and concert managers and lessees, assured the cinema directors that the music and concert halls were ready to close if the cinemas took a similar decision. After an exciting session the cinema proprietors decided to close down for an indefinite period if the taxes were imposed.

It is doubtful that the picture-house proprietors will stand by their decision for the great transient public in khaki and horizon blue must have its entertainment when it comes to Paris on permission from the front and it apparently is willing to pay any price the theater proprietors exact.

While the new taxes will hit the Paris theaters hard, a decided concession has been granted the theaters by the Government's recinding of the law compelling the theaters to close one day a week in order to save electric light.

For some weeks the theaters closed on Friday, the music halls on Wednesday and the cinemas on Tuesday and late in December it was reported that the Ministry of the Interior contemplated closing the theaters and other places of amusement two nights a week.

This was due to the fact that the Paris Gas Company, according to the *Petit Parisien*, had only a ten days' reserve supply of coal. Now, however, that the consumption of electric light is to be regulated on an allowance basis the theaters may keep open every night provided, like private individuals, they keep within the allowance accorded them. Paris audiences, however, must now content themselves with dim lighting in the entr'actes and with feeble footlights.

Paris theaters now close between 10:30 and 10:45 in order that their audiences may catch the last Metro trains. The Paris subway stops service about 11 p.m.

Mary Garden by this time, no doubt, is telling New York reporters that she finds Manhattan "so responsive," "so sympathetic," and that it is "first in her heart." She made Americans in Paris somewhat petulant on her departure for the States.

when she declared, upon being asked to make a comparison between operatic Paris and operatic New York, that "no artist in the world would not prefer to sing in Paris." Chicago people are also harboring a grievance against Mary for the indirect thrust at their metropolis.

"Cadet Rousselle," the legendary character whose comic feats have been sung by every French child, has given his name to a new Parisian theater at 17, Rue Caulaincourt. The opening performance is a witty revue consisting in the words of the management of "four women, two men, a pianist and an elephant," and "lasting for 2,400 seconds."

Statistics recently tabulated show that the late Mount-Sully appeared in more than 3,000 performances at the Comédie-Française between July 4, 1872, and July 31, 1915. He played "Hernani" 373 times, "Oedipe" 272 times, "Guy Blas" 259 times and "Hamlet" 204 times.

M. Pierre Wolff, the dramatic author, is conducting an active campaign for "Le Bon Feu," which has for its object the gratuitous supplying of coal to the wives and children of actors, painters, sculptors, musicians and writers whose husbands are now at the front. During the winters of 1914 and 1915 more than 2,200 tons of coal were distributed to needy wives.

M. Frédéric Alexandre, who was at the height of his success as an actor in the '80s, is dead at the age of 81. Alexandre, while conductor of an orchestra in his moment's notice, and during the rest of his career remained on the other side of the footlights. He wrote many plays and was a contributor to *Gosiois* and other Parisian journals.

M. Henri Micheau, former manager of the

EVA TANGUAY LEADS

Vaudville Celebrity Introduces New Songs at the Palace—One-Act Play Presented

The vaudeville bill at the Palace Theater is headed this week by Eva Tanguay, who has some new costumes, bizarre and beautiful, and some entirely new songs, which she puts across in her familiar style. Le Roy, Talma and Bosco, magicians and illusionists from London, pleased the Monday audience with their feats of mystery. Most of the things that they do have never been seen on the stage before. For the one-act play feature, the Palace offers Emily Ann Wellman, who was seen not long ago in "The Guilty Man," in a playlet by Edward Elsner called "Young Mrs. Stanford."

The Four Marks Brothers, present their well known "Home Again." This act was put together by Al Shean and it gives the four brothers ample opportunity to display their versatility. Stuart Barnes, the singing comedian, offers some new material and Mignon, the dainty little mimic, presents a new act. The third episode of the serial "Patria," featuring Mrs. Vernon Castle, closes the show.

CINDERELLA MAN" RESUMES

"The Cinderella Man" resumed its tour at the Majestic Theater, Brooklyn, on Monday with practically its original cast, headed by Phoebe Foster, Frank Bacon, Reginald Mason, Percival T. Moore, and Frank Gilmore. Shelley Hull is succeeded by Alexander Onslow, who made such a favorable impression in the romantic role of Fenton in the New York production of "Merry Wives of Windsor." The tour of the "Cinderella Man" will embrace the larger cities of the East, including Philadelphia. From there the play goes to Chicago for a run, thence to the Pacific Coast for a long season.



White, N. Y.
DONALD MACDONALD
in "Savage's 'Have a Heart'"

SECOND ACADEMY MATINEE

Able Presentation of "Green Stockings" Is Given by Dramatic Art Students

The senior class of the American Academy of Dramatic Art gave the second matinee of its season at the Cohan Theater on Friday, Jan. 26. A satirical tribe, ironically called "The Fifth Commandment," opened the program as a curtain raiser and was deftly played by Arden Page, J. V. Preston, Madeline Valentine and Ester Wheeler.

This was followed by "Green Stockings," with its mild mid-Victorian humor which seemed in direct contrast to the advanced views in "And So They Were Married" and gave the actors an opportunity to show their versatility in both the old and new school of drama. The old English family with its superfluous daughters was cleverly presented by Haleson Schiller, Edna Kretschmer and Margaret Ferguson as the three sisters, Marc Loebell as the father and Hareetta Hopper, who convulsed the house, as Mrs. Chisolm Faraday.

The leading role of Cecilia, which Margaret Anglin created several seasons ago, was played with delightful humor by Edith Butterfield while Daniel G. Anderson was a suave and distinguished Colonel Smith. Special credit should be given to the spontaneous and piquant performance of Edna Kretschmer as the pretty and impudent younger sister who drives Cecilia, the potential spinster, into a desperate race to save her self-respect. The other characters in the cast were creditably played by J. V. Preston as Admiral Grice, Richard Abbott as Robert Taver, Arden E. Page as Harry Steele, Holly Pett as James Halsay and Harold Eliot as Martin.

PLAYERS ENGAGED

Guy Kendall, the interpretative dancer, has been added to those appearing in "Dance and Grow Thin" at the Century Theater.

Arthur Row has joined the Eastern company playing, "It Pays To Advertise." He received the script last Wednesday and opened in the part on Monday.

May Naudain has been engaged for the leading role in Alfred Butt's production of "Very Good Eddie," in London and sails shortly for the English metropolis.

Betty and Gertrude Hamilton have been added to the cast of "The Century Girl," at the Century Theater.

Tris Loring has joined John Cort's Mother Carey's chickens' Company.

Thomas J. McGrane and Louise McIntosh have been added to the cast that will appear in support of Blanche Bates in Paul Potter's new play.

Vera Michelena, Alice Hegeman, Jeanette Lowrie, Gwendolyn Piera, Tessa Kosta, Angela Keir, Lynn Overman, Jack Houston, Clarence Harvey, John McGowan, and Gustav von Seyffertitz are the principals in the cast of Andreas Dippel's production of "The Love Mill."

Richard Bennett, Ferdinand Gottschalk, Herbert Yost, John L. Shine, and Robert Rendell have been engaged for the cast of "The Morris Dance," the next attraction at the Little Theater. There are twenty-three speaking parts in the piece.

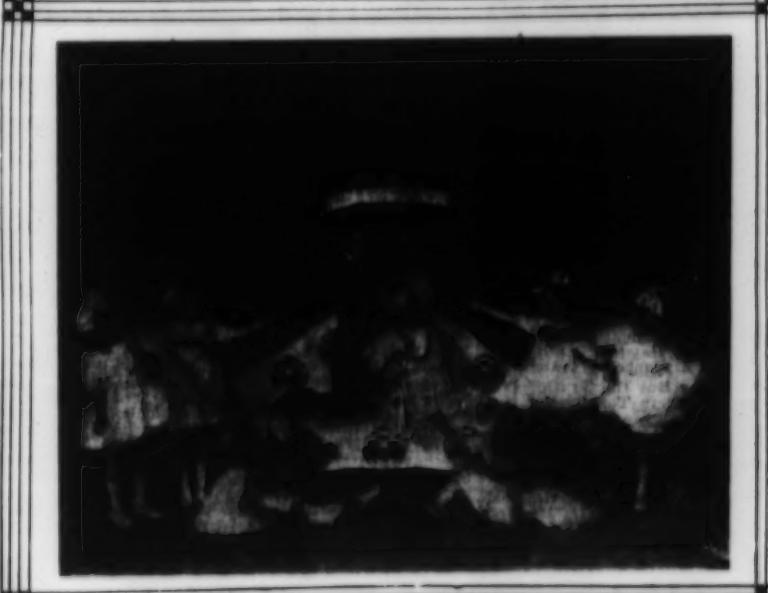
John T. Murray, who is appearing in the "Show of Wonders" at the Winter Garden, has made a new contract with the Winter Garden management covering the next three years.

Lou Christy has been added to the cast of "Boys Will Be Boys."

Tracy Barrow is in the company selected to present "A Night at an Inn."

Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley and other principals of "The Boomerang" company have been engaged for the coming year.

Louise Closser Hale has succeeded Lucile Watson in "His Bridal Night."



White, N. Y.
IRVING FISHER, HAZEL DAWN, AND CHILDREN
in "Alice in Wonderland" Scene, at the Century.

MAUDE ADAMS TO STAY

On account of Maude Adams's success in "A Kiss for Cinderella," her engagement in the Barriss play at the Empire Theater has been extended for four weeks. Miss Adams began her present engagement at the Empire on Christmas night and it was announced at the time that she would remain there only eight weeks. She is now playing her fifth week and the house has been sold out at every performance. Seats are now on sale for all performances for the next seven weeks, including extra matinees on Lincoln's and Washington's birthdays. To make this extension possible, Miss Adams's Boston engagement has been postponed until next season.

PLAYING FRENCH COMEDY

The Théâtre Français is presenting this week at the Garrick Theater, "Le Marchand de Bonheur," a comedy in three acts by Henry Kistemachers in which Edgar Beaman plays the leading role, a character created by him in Paris six years ago. The play, which ran for 650 performances at the Théâtre du Vaudville, is the story of a young millionaire, René Brisay, whose greatest happiness consists in giving away money to his less fortunate friends. His own happiness, however, is nearly wrecked on account of his generosity.

By special request, "Le Monde où l'on a annulé" will be presented for the Friday literary matinee with an all-star cast composed of Edgar Beaman, Claude Benedict, Yvonne Garrick, Paulette Noizeux, and others.

Mildred Fisher has been added to the chorus of "The Century Girl."

SEVEN OPENINGS NEXT WEEK

William Gillette Coming in "A Successful Calamity"—
Morosco's New Theater to House "Canary Cottage"

Unless some sudden change is made there are seven plays to open in New York next week—four on Monday evening and three on Tuesday. William Gillette's engagement in "A Successful Calamity," the new Clare Kummer play, under the direction of Arthur Hopkins, will begin at the Booth Feb. 5. In Mr. Gillette's company are Estelle Winwood, Ruth Finlay, Kathryn Alexander, Mille, Marcelline, William Deveraux, Roland Young, Charles Lane, Richard Barbee, Richard Sterling, Claus Biegel, and Mansart Kippen. Oliver Morosco's new theater on Forty-fifth Street will be opened with a musical play called "Canary Cottage," a different program of four one-act plays will be inaugurated by the Washington Square Players

at the Comedy Theater, and Henry Miller will make a revival of "The Great Divide" at the Lyceum Theater on the same night.

On Tuesday evening the Selwyns will present Jane Cowl in a new play called "Lilac Time," at the Republic Theater. Miss Cowl and Jane Murfin wrote the piece in collaboration, and the cast includes Henry Stevenson, Felix Krems, Cecil Yapp, Michelette Burnam, Louise Coleman, Charles Hampden, Orme Caldar, W. Mayne Lynton, Cecil Owen, and Henry Crocker. The other openings for Tuesday evening are "It," written by Mark Swan and produced by Holbrook Blinn and James Sheagreen in the Fulton Theater, and "You're in Love," Arthur Hammerstein's new operetta, at the Casino.

NEW INCORPORATIONS

Many Amusement Enterprises Are Launched in New York

ALBANY, N. Y., Jan. 26.—The following new amusement enterprises were incorporated with the Secretary of State last week:

Filmcraft Corporation, New York City. To produce films and engage in a general motion picture business. Capital \$250,000. Directors, Royale V. Rothermel, Addison J. Rothermel, and Archibald B. Heath, 181 West 83d Street, New York City.

Eminent Features Corporation, New York City. Theatrical and motion pictures. Capital \$50,000. Directors, George R. Cooper, A. B. La Far, and Dominic Melillo, 37 Liberty Street, New York City.

Picture Producing Company, New York City. To manufacture motion picture films of all kinds. Capital \$1,000. Directors, Jack Goldberg, Edward Moyse, and Louis B. Bloom, 1498 Broadway, New York City.

Wireless Talking & Motion Picture Corporation, Eddyville, N. Y. To produce radio sound, musical records and photographic records of moving animate objects. Capital \$500. Directors, A. W. Britton, S. B. Howard, and L. H. Gunther, 28 Nassau Street, New York City.

Radio Talking Picture Corporation, Eddyville, N. Y. Motion picture films and machines also to operate theaters. Capital \$250,000. Directors, W. B. Van Sist, W. E. Lenox, and Leo Ring, 233 Broadway, New York City.

Manikin Films, Inc., New York City. To design feature figures and styled manikins for use in the production of motion pictures. Capital \$10,000. Directors, William H. O'Brien, Mary A. Bell, and Olga Schultheis, 281 97th Street, New York City.

Bell Theater, Inc., New York City. Vaudeville and motion pictures. Capital \$5,000. Directors, Harry Prager, David Klahr, and Davis Marcus, 129 Second Avenue, New York City.

Torpedo Film Corporation, New York City. Moving pictures and other amusements. Capital \$10,000. Directors, Andrew Ferretta, Renato L. Ferretta, and Julius Fine, 51 Chambers Street, New York City.

Enlightenment Photoplays Corporation, New York City. To provide for the production of motion picture and photoplays. Capital \$50,000. Directors, Agnes Rose May, Edward M. James, and M. M. Eisenberg, 2 Rector Street, New York City.

Alhambra Amusement Company, Utica, N. Y. Theatrical proprietors and managers. Capital \$2,500. Directors, Harry G. Lux, Jr., Foyco G. Lux and Gertrude Lux, Utica, N. Y.

Bostock's Riding School, Inc., New York City. To operate a vaudeville act known as "Bostock's Riding School." Capital \$1,000. Directors, Anna V. Morris, Francis M. Smith, and Harry S. Hechheimer, 220 West 42d Street, New York City.

Cinemagazine Corporation, New York City. Motion pictures and general theatrical business. Capital \$50,000. Directors, David Leavenworth, Herman Wilhelm, and Edward M. Roskam, 220 West 42d Street, New York City.

Auburn Photoplay Company, Auburn, N. Y. Motion pictures. Capital \$15,000. George H. Morgan, Alfred H. Hanning, and Rose McAvoy, Auburn, N. Y.

Magic Producing Company, New York City. Theatrical proprietors and managers. Capital \$20,000. Directors, Emilie B. Haggard, Blanche Thomas, and Robert Jones, 20 Fifth Avenue, New York City.

Sea Breeze Hotel Company, Brooklyn, N. Y. Motion pictures and skating rinks. Capital \$10,000. Directors, John K. Smith, Gaston Sterck, Jr., and Angelo Cogliano, 26 Court Street, Brooklyn, N. Y.

The Famous Stars Pictures Corporation of Wilmington, Delaware, having a capital stock of \$5,000,000 has been authorized by the Secretary of State to engage in business in New York State. The corporation will conduct theatrical and motion picture enterprises. Among the directors of the company are: H. A. Gardiner, C. B. Hynson, John A. Stone of New York, Richard George, Ridgefield, N. J. and L. P. Scott, East Orange, N. J. Paul P. Lorzer, 149 Broadway, New York City, is designated as representative of the company.

The Famous Players-Lasky Corporation, has certified to the Secretary of State that it has increased its capital stock from \$625,000 to \$1,000,000. Adolph Zukor is the president, and Elek John Ludvigh, secretary of the corporation.

HERRICK.

at the Comedy Theater, and Henry Miller will make a revival of "The Great Divide" at the Lyceum Theater on the same night.

On Tuesday evening the Selwyns will present Jane Cowl in a new play called "Lilac Time," at the Republic Theater. Miss Cowl and Jane Murfin wrote the piece in collaboration, and the cast includes Henry Stevenson, Felix Krems, Cecil Yapp, Michelette Burnam, Louise Coleman, Charles Hampden, Orme Caldar, W. Mayne Lynton, Cecil Owen, and Henry Crocker. The other openings for Tuesday evening are "It," written by Mark Swan and produced by Holbrook Blinn and James Sheagreen in the Fulton Theater, and "You're in Love," Arthur Hammerstein's new operetta, at the Casino.

PLAYWRIGHTS' CLUB DINNER

The third annual dinner of the Playwrights' Club was given at the Great Northern Hotel Jan. 26. Winchell Smith was the guest of honor, and delivered a lengthy address, and a most interesting one, on the trials and tribulations of the playwright and the things he should keep in mind, looking to ultimate success in his chosen field. Speeches were also made by the chairman, Robert Stodart, Mrs. Maravene Thompson, vice-president of the club; Matthew White, Jr.; Richard A. Purdy, and Gustav Blum.

BEST SELLERS HOLD

The list of the six best sellers at the ticket brokers' main offices and branches, judging from an average report, is not much changed from that of last week. "The Century Girl" still retains the lead and the five others are "Turn to the Right," "The 18th Chair," "Shirley Kaye," "The Harp of Life" and one newcomer, "Have a Heart."

ANOTHER "SHOW OF WONDERS"

A second edition of the "Show of Wonders" will be presented at the Winter Gar-

FROM HERE AND THERE

William Parker Chase, has accepted for production two plays by Jack Hayden. Mr. Chase's previous offerings were "An Innocent Sinner" and "Madame Moselle," since the presentation of which he has been inactive as far as theatricals are concerned. The plays are a farce in three acts by Mr. Hayden, and a melodrama, which is a dramatization of a story by Mr. Chase. Hayden is an actor and the author of a number of vaudeville acts.

"Nothing But the Truth," is to continue at the Longacre Theater for the remainder of the season, and consequently the rehearsals of the musical play, "Some Girl," which was to have succeeded the farce in which William Collier is appearing, have been abandoned.

Victor Leighton has resigned as booking representative for A. H. Woods.

Mary E. Humphrey, employed in the office of the Vacation Association, won the \$25 prize offered by Elisabeth Marbury, for the best one-act play written by a member of the association. Edmund Breese, one of the judges, thinks so much of the play that Miss Humphrey has been invited to consult with him about its production.

The Colonial Theater, South Bend, Ind., was recently destroyed by fire for the third time.

The Union Opera House in Union, Ore., one of the finest buildings of its kind in the West, was completely destroyed by fire on Jan. 18.

The will of William F. Cody (Buffalo Bill) bequeaths the bulk of his estate, valued at about \$85,000, to Mrs. Cody, and also a number of the showman-scout's trophies are left to her. A painting of Buffalo Bill by Papicino, a noted Indian artist, is given to the city of Denver.

Julian McFarr Little, who has been on the stage for years, has retired from his professional career and will enter the mercantile field.

Richard Mansfield 2nd has enlisted in a hospital corps in France. He was educated in that country and had lived there for a number of years.

The five-story theater and apartment house on the corner of Seventh Avenue and 126th Street will be altered at a cost of \$200,000. The B. F. Keith's Theater company, owners of the building, plan to make some radical changes to the interior of the house and stage.

Roy Atwell has left the cast of "You're in Love" to reach the Casino next week, and Al Roberts has succeeded him as principal comedian.

Raymond Hubbell, composer and conductor at the Hippodrome, will indulge in a short vacation. He has decided to spend the time visiting John Philip Sousa in Chicago, and there is a possibility of his stopping off at his home in Urbana, O.

Peggy O'Neill has tendered her resignation to the management of "The Flame" company and will drop out of the cast on Feb. 3.

den on Feb. 12, which will mark the 150th performance of the piece. All the important principals will be retained, but there are some additions to be made to the cast. There will also be new songs and dances and a new spectacular feature.

OPERA HOUSE IN FLAMES

Pittsburgh's Grand Damaged \$300,000—Olympic and Lyric Scorched

PITTSBURGH, Jan. 27. (Special)—A disastrous fire occurred early Saturday morning, Jan. 27. The Grand Opera House building was in the sweep of the flames, and damaged to the extent of about \$300,000. The Olympic and the Lyric, motion picture houses, were also damaged. The loss at present cannot be estimated. The Harris Theater, back of the Grand Opera House, for a time was seriously threatened. The Grand and the Davis Arcades are owned by the Davis Enterprise Company and the losses are covered by insurance. The Grand is about sixty-five years old, having been remodeled several times, and the location one of the most valuable in the down-town district.

PREMIERE IN HARTFORD

The premiere performance of the double program, consisting of the new comedy, "A Nigger in the Woodpile," followed by Lord Dunsany's one-act play, "A Night at an Inn," which Madison Corey and Joseph Riter in association with Harrison Grey Fiske will produce, is set for Tuesday night, Feb. 6th at Parson's Theater, Hartford, Conn. The new comedy is by Harris Dick, author of the series of "Ole Reliable" short stories now running in the Saturday Evening Post.

THE RIVER SHANNON

WICHITA, Kans. (Special).—The Florence Lewis Players presented for the first time, Jan. 22, "Where the River Shannon Flows," by W. C. Herman. Florence Lewis as Peggy O'Moore and Albert Vees as Daniel Murphy played the leading roles. The production was made under the personal direction of the author and the stage settings of O. K. Parrett were attractive. SHONES.

ACTORS' EQUITY ASS'N

Meanest Manager Is Reported to Have Been Discovered

Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association

At the last meeting of the Council held in the Association rooms, 608 Longacre Building, Jan. 22, the following members were present: Francis Wilson, presiding; Messrs. Christie, De Angelis, Gillmore, Hull, Jennings, Kyle, McHae, Mawson, Mills, Purdy and Wise. New members elected: Lina Abarbanel, Denny, Cecilia Fletcher, Fannie Grant, Carl C. Judd, Victor Le Roy, Jack McGrath, Charles Purcell, Lynn Starling, Theodore H. Wing, Jr.

The names of the actors to whom we referred in this column last week, as deserving badges of honor for a demonstration of sturdy character and practical concern for the weal of all their professional fellows, are David Glassford, Edmund Gurney, Charles McDonald, Lynn Starling, Marshall Birmingham and Mr. Wilson. John Cope and Paul N. Turner, who appeared before the Executive Council of the American Federation of Labor as representatives of the A. E. A., on Jan. 22, at Washington, D. C., report that they were most graciously received. "A very impressive body of men," to quote Mr. Turner. "Not a one-man affair, I tell you," says Mr. Cope, "they're all leaders! Men advanced in years and who have been through the mill. They are careful and wise and they certainly can ask shrewd questions."

The meanest manager has been located. He engaged an actor at a salary considerably less than the modest one, he was accustomed to receiving, it being understood that should another engagement be offered at the actor's usual stipend, he could accept it by giving two weeks' notice. This was provided in a written contract. Such an engagement was offered and the actor took it sending in the required notice. The manager assumed an attitude of determination against the actor's rehearsing for his new employment during the fortnight covered by his notice. He went so far in the matter that when the actor failed to appear at a rehearsal of understudies, something entirely foreign to his contract, he was instantly discharged. Permitted to become a custom, this kind of arrogance would nullify the main purpose of a two weeks' notice. In a measure it amounts to an effort to prevent a man from gaining his livelihood. The offensive unfairness of this manager was not mitigated by the fact that the actor in question is a man with a family to support.

On the other hand, one of the producers of a new play now running in New York called us up last week and said one of the cast, who was engaged under an A. E. A. contract, had failed to respond to a rehearsal call because he was devoting his time to the preparation of another play in which he had been assigned a part. Being assured that a notice of the closing of the current production had not been posted, we at once notified the actor that he was bound to give all his service to it as per contract. The compliance with our suggestion must have been prompt. We have not heard any more from the matter.

By authority of the Council, the lease of our present suite of rooms has been renewed for three years. We are to be given added space for an entry with handsome double doors.

Emma Dunn, John Cope, Jefferson De Angelis and the corresponding secretary attended the testimonial dinner to Samuel Gompers on Jan. 28, by formal appointment.

BY ORDER OF THE COUNCIL.

ACTORS' CHURCH ALLIANCE

The Reverend Walter R. Bentley, National Secretary of the Alliance, addressed the Episcopal clergy of Philadelphia and surrounding towns by the invitation of Bishop Rhinelander last Monday afternoon at the Church House, Philadelphia. Over a hundred clergymen were present and they were so greatly interested they pledged allegiance to the movement and became members of the Philadelphia Chapter.

Next Tuesday afternoon, Feb. 6, the Philadelphia Chapter will hold a reception at the Bellevue-Stratford Hotel and George Arliss, Sir Herbert Tree and Raymond Hitchcock will be the guests of honor and main addresses. Mr. Bentley also addressed the Thirty-third Ward Council of the Stone-men's Fellowship while in Philadelphia and was presented with an illuminated memento.

JACOBI WINS SUIT

By a decision of the Court of Appeals, Joseph W. Jacobi won his suit against the American Play Company and Selwyn & Co., play brokers. This was an appeal from an order denying a motion for judgment on the pleadings and dismissing the complaint. The suit was in equity for an accounting of the profits derived by the defendants from the production in Great Britain of the play, "Within the Law." The plaintiff was owner of a one-fourth interest in the producing rights of the play in the United States and Canada.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dress Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private address if on file. In THE MIRROR's office, when inquiries relative to the whereabouts of players are not answered it is because they are not in our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

W. B. THOM, New York.—The death of Patti Rosa occurred on Aug. 5, 1894.

WILLIAM DEPLITCH, Newport, R. I.—Tony Pastor died Aug. 26, 1908.

E. MANN, Brooklyn.—Allan Murnane is in John Cort's production of "Mother Carey's Chickens."

M. W., Philadelphia.—Carolyn Gates was last with the Shubert Stock, Minneapolis.

E. G. E., New York.—In this issue, on the stock page, you will find the pictures of three members of the Lyric stock, Bridgeport, Conn.

SUBSCRIBER, Gloucester, N. J.—It was announced in the program of "Her Soldier Boy," on Jan. 28, that Frank Ridge would take the part of Alain Teniers owing to the indisposition of John Charles Thomas.

T. E. C., Cincinnati.—Hoibrook Billings and James Sheasgreen are located for the present at the Knickerbocker Theatre Building, New York, G. M. Anderson at 220 West Forty-eighth Street, and the National Producing Company at 1498 Broadway.

R. P., Chicago.—Eva La Gallienne is in "In for the Night." Henry E. Dixey and Bert Leslie are in vaudeville, Trixie Figanza in "Canary Cottage," Muriel Worth in vaudeville, and Richard Bennett is with the American M. P. Company. (2) "Robinson Crusoe, Jr." was reviewed in THE MIRROR of Feb. 26, 1916. We have a copy of that date which we will send to you upon receipt of \$1.

L. C. M., Covington, La.—Following is the list of names and addresses that we published in this column some months ago: David Belasco, Belasco Theater; Charles Frohman Company, Empire Theater; Arthur Hopkins, 1493 Broadway; Oliver Morosco, 1476 Broadway; A. H. Woods, 236 West Forty-second Street; Dramatists' Play Agency, 1482 Broadway; Mary Asquith, 1402 Broadway, and Laura D. Wicks, 1476 Broadway, New York city.

C. HUNTER, New York.—Dorothy Bernard was born in Port Elizabeth, South Africa. She has appeared on the stage ever since the age of two, playing child parts in the United States, Australia, New Zealand, and England. She has been leading woman with many stock companies in the United States and appeared in motion pictures with Biograph, Kalem, Lubin, Famous Players and Fox Motion Picture Company (2). Florence Rittenhouse received her first stage experience with the Orpheum Players at the Chestnut Street Theater, in her native city, Philadelphia, followed by seasons with the Belasco Stock, Los Angeles; Shubert, Milwaukee, Hamilton, Ont., Can.; Wadsworth, New York city; Warburton, Yonkers, N. Y., and Lynn, Mass. She also appeared on the road in "The Spendthrift" and played in vaudeville.

MARRIED

CARL LOUIS GAGNON and MURTA BELLE STRONG were married Jan. 20, in Jacksonville, Fla.

Carefully keeping the secret from everybody except a few intimate friends until this week, Madge Kennedy, the actress, and Harold Bolster, general manager of the Vitagraph Company of America, were married on Sept. 30. It has been reported that the couple intended to withhold the news until Miss Kennedy ends her engagement in "Fair and Warmer," but there was a "leak" on Sunday.

FRANCIS WILSON, the comedian, and Edna E. Bruns, his leading woman in several plays, surprised their friends by getting married a month before the date set for the wedding. The ceremony was performed at the home of the bride's parents in St. Louis, and immediately after the couple departed for a honeymoon trip to Hawaii. Francis Wilson, who has been on the stage since 1887, will be sixty-three years old next month. Mrs. Wilson began her stage career thirteen years ago. She has written nine successful plays.

CHARLES HENRY GRAY, treasurer of the Playhouse, and Estelle Marie Frederick, an actress playing in "The Man Who Came Back" at that theater, were married by City Clerk Goodwin on Jan. 26.

DIED

RILEY C. CHAMBERLAIN, well known for many years as a character actor and comedian, and recently with the Thanhouser

NEW YORK THEATERS

NEW YORK THEATERS

NEW YORK THEATERS

EMPIRE

Broadway & 40th Street
Evenings, at 8.30. Mat.
Wed. and Sat.
Charles Frohman - - - Manager
CHARLES FROHMAN presents

MAUDE ADAMS

In J. M. BARRIE'S New Comedy
A KISS FOR CINDERELLA

Cohan & Harris (Formerly
Candler Theatre).
Evens. 8.30; Mats., Wed. and Sat., 8.30.
Phone, Bryant 6344.

Cohan & Harris present

Captain Kidd, Jr.

A FARICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St.
Evens. at 8.30. Mats.
Thurs. and Sat. at 8.30.

David Belasco presents

FRANCES STARR

In a refreshingly new comedy

LITTLE LADY IN BLUE

By Horace Hodges and T. Wigney Percyval.
authors of "Grumpy."

GAIETY Evenings at 8.30; Matines.
Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN
present the season's success

TURN TO
THE RIGHT

By Messrs. Smith and Hazard.

REPUBLIC Theatre, West 44th St.
Evens., 8.30. Mats.
Wed. and Sat., 8.30.

Arthur Hopkins presents

Good Gracious
Annabelle

A New Play by Clare Kummer.

LYCEUM West 45th St. Eve. 8.25.
Matines. Thursday and Saturday, 2.30.

SPLENDID RECEPTION

Marie Tempest, Laura Hope Crews,
Norma Mitchell, Henry Kolker,
W. Graham Browne, Eugene
O'Brien in

Her Husband's Wife

Monday, Feb. 5—HENRY MILLER in
THE GREAT DIVIDE.

Motion Picture Company, died in New Rochelle, Jan. 16, aged sixty-two years. He was a native of Grand Rapids, Mich., and began his stage work more than twenty-five years ago.

CHARLES E. CALLAHAN died at the Home for Incurables, New York, Jan. 22, aged 74. He served through the Civil War and was a captain in the 34th Ohio. Afterwards he studied law and was district attorney of Cincinnati in 1877-78. He was dramatic editor of the Cincinnati *Commercial* and New York *Clipper* correspondent for

number of years, reporting most of the Mid-West bare-knuckle fights for that paper. He was the author of "Foggy Ferry," in which Minnie Maddern Fiske made her stellar debut and her first New York appearance. This play was produced continuously for twenty-five years, and practically every prominent soubrette has appeared in the role of "Chip." Among them were Carrie Lamont, Lizzie Evans, Lillie Akerstrom and Cecil Spooner. He wrote "A Romance of Coon Hollow," produced at the 14th Street Theater, New York and played for fifteen consecutive seasons in this country and England. Among his other plays were "The Buckeye," "Dewdrop," "Our Angel," "Sea Sands," "Slaves of the Mine" and "Scarlet and Green."

JOSEPH ALLEN, veteran actor and known in practically every city in the country, died on Jan. 12 in Chicago after a brief illness. He was born on the stage of his father's portable theater, in Bristol, England, in 1840, and he made his stage debut

New Amsterdam

Theatre, West and Street.
Evenings at 8.15; Matines. Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success

Miss Springtime

Music by Kalman. Book by Bolton.

HUDSON West 44th Street. Eves.
8.15. Mats. Wednesday and Saturday.

HENRY B. HARRIS Manager
KLAU & ERLANGER present

Elsie Ferguson

In a new comedy of today

SHIRLEY KAYE

By HULBERT FOOTNER

KNICKERBOCKER Theatre, B'way
51st St. Eves. 8.15. Mats. 8.30.
Weds. 8.15. Managers

Klaw & Erlanger Managers
DAVID BELASCO presents

David Warfield

IN HIS WORLD RENOWNED SUCCESS

THE MUSIC MASTER

GEO. COHAN'S Theatre, B'way,
51st St. and Street. Tel.
Bryant 202.

Evens. 8.30. Matines. Wed. and Sat., 8.30.
KLAU & ERLANGER Managers

Henry Miller presents

Ruth Chatterton

and company incl. BRUCE McRAE in

Come Out of the Kitchen

"Fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 42nd St.
Evens. at 8.30. Mats.
Wed. and Sat., 8.30.

A. H. Woods presents

CHEATING
CHEATERS

By Max Marcin.

LIBERTY West 42d Street. Eves.
8.30. Mats. Wednesday and Saturday at 2.30.

HENRY W. SAVAGE offers
The New Musical Comedy

HAVE A HEART

In Cast are

Louise Dresser
Billy B. Van
Thurston Hall
Flavia Arcaro

Eileen Van Biesen
Marjorie Gateson
Donald Mandonald
James Bradbury

AND BEAUTY CHORUS

CORT West 48th St. Phone Bryant 4125.
Evens. at 8.30; Matines. Wed.
Wednesday and Saturday at 2.30.

Season's One Substantial Success.

Oliver Morosco's Great Laughing Success

Up-Stairs & Down

By Frederic and Fanny Hatton.

when only a year old. He came to this country as a solo dancer and pantomimist, and since that time had appeared in support of many stars. Five years ago he joined a moving picture stock company, and the last film he appeared in was being screened in Chicago at the time of his death.

ALEC KNOWLES, the well known press agent for the Drury Lane Theater, London, is dead.

PLAYERS FOR "LOVE MILL"

The cast engaged by Andreas Dippel for "The Love Mill" includes Vera Michelena, Alice Hegeman, Lynn Overman, Jeanette Lowrie, Clarence Harvey, Gwendolyn Piers, Gustav von Seyffertitz, Tessa Koata, and Angela Keir.

Playhouse

15th, East of B'way.
Phone 2628 Bryant.
Evenings, 8.30.
Matines, Wed., Thurs. and Sat., 2.30.
William A. Brady presents

THE MAN WHO
CAME BACK

By John Robert Gordon.
With a strong cast, including
MARY NASH and others.
EXTRA MATS., FEB. 12TH & 22D

WILLIAM A. BRADY'S THEATRE, just East
of B'way. Phone 2720 Bryant.
Evenings, 8.30.
EXTRA MATS., FEB. 12TH & 22D

THE 13th
CHAIR

BY BAYARD VEILLER

Winter Garden 15th & 26th
Phone 2320 Circle
Evens. 8.30. Mats. Tues., Thurs. & Sat., 2.30.

Show of Wonders

EXTRA MATS., LINCOLN'S BIRTHDAY

Shubert 44th St., W. of B'way. Phone
6139 Bryant. Evens. 8.30.
Mats. Wed. and Sat., 2.30.

A Comedy with Music
EXTRA MATS., FEB. 12TH & 22D

BOOTH 45th, West of B'way. Phone
6100 Bryant. Evens. 8.30.
Mats. Wed. & Sat., 2.30.

Last Week William Faversham
Presenting and appearing in SHAW'S Getting Married
with Henrietta Crosman

39th St. Theatre, near Broadway. Phone
412 Bryant. Evenings, 8.30.
Mats., Wed. and Sat., 2.30.

EMMA DUNN In the Sunshine Comedy
"OLD LADY 31" Extra Mats.,
Feb. 12 & 22.

Casino Broadway and 39th Street.
Phone 3846 Greeley. Eves. 8.30.
Mats. Wed. and Sat., 2.30.
LAST WEEK

ANNA HELD in FOLLOW ME and 60—Anna Held—
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NEWS OF STOCK PLAYS AND PLAYERS

THE VALUE OF STOCK

Enid May Jackson, of the New Bedford Players, Gives an Opinion

In a special article to the New Bedford (Mass.) Standard, on "Stock As a Training School," Enid May Jackson, leading woman of the New Bedford All-Star Players, says: "I believe the stock company to be a most valuable part of the theater's work. First of all, it is the only real training school for actors. It is valuable to managers and producers on this account, as the lack of new and competent material is found to be painfully scarce in the casting of plays. The value of stock in creating a love for the drama and an interest in theater-going is unquestioned. Most audiences who attend stock companies are discriminating and critical—expressing very frankly their approval of good plays by packing the house and their disapproval of a risqué play by staying away in large numbers. Many times stock audiences refuse to support plays that have been big Broadway successes; and again, many a clean, well-written play that has been a Broadway failure, has proved a successful stock play. The stock audience, which is mostly a family or neighborhood one, accepts with enjoyment comedy, farce, melodrama, Shakespeare—sometimes Shaw and Pinero, and always Barrie. I believe the stock company kills the old popular-priced attractions and that it helps the high-priced attractions. In the matter of training for actors it is interesting to realize the change of most of the managers today about stock actors. Today they are advising young members of the profession to get some good all-around experience in a good stock company."

"Take any cast in New York today and you will find that most of the names have been prominent in various stock companies across the country. In looking over Mrs. Fiske's cast of "Erstwhile Susan" I find the names of several stock people. Her leading man, Henry Mortimer, was formerly a leading man in stock."

VANCOUVER'S TWO STOCKS

VANCOUVER, B. C. (Special).—Monday evening, Jan. 8, Norman Hackett and Phoebe Hunt, with the Wilkes Stock Co., from Seattle opened their season at the Vancouver Opera House, formerly The Empress. The play, "The Spendthrift," was most enthusiastically received. Miss Hunt won her way into the hearts of Vancouver theatergoers without delay, and the capable, convincing work of Mr. Hackett as Richard Ward, impressed upon the large audiences of the week that the leading roles are in the hands of an unusually talented pair. The other members of the cast gave excellent support, with Fanchon Everhart and Marguerite McNulty most in evidence. Week following, the company pleased in "The Trail of the Lonesome Pine." Miss Hunt's presentation of June showed a keen intelligence and an excellent sense of humor. Vancouver audiences have shown their appreciation of the Wilkes Players in no uncertain fashion, and consequently, genial Louis Rosteln, the Manager of the Vancouver Opera House, is arranging an extended stay for this company that display much more finish and unity in their work than is usually found in stock companies.

The Del Lawrence Players opened for a long engagement on Monday evening, Jan. 15, at the Avenue Theater. Mr. Lawrence himself is no stranger here, having played for extended periods during the last six years. He and his company have been playing the last two seasons at the Wigwam, in San Francisco, but under the management of F. Wyman, they have returned to Vancouver, and their old friends here have received them with open arms. Del Lawrence received a prolonged ovation when, as the popular novelist, he entered Baldpate Inn in "The Seven Keys to Baldpate." So insistent was the applause, that Mr. Lawrence made a neat reply in which he expressed his own delight and that of his company at being "home" again. George Howard, as the hermit, gave a striking performance.

CAMPBELL WOOD.

WILKES PLAYERS, SEATTLE

SEATTLE, WASH. (Special).—The attraction at the Orpheum was an excellent presentation of the "Isle of Spice," Jan. 14-20, by the Wilkes Players. The attendance ranged from medium to large, and the applause was liberal. Gladys Eyman, as leading woman, was thoroughly at home in the part, investing it with skill, ease and charm, while Gerald E. Griffin sustained the role of Lieut. Ketchel with fidelity and effect; John Sheehan and George Hand and in comedian roles kept the audience in a ripple of merriment; William C. Walsh showed his skill and ability to good advantage as Bompopka, King of Nicobar, and the rest of the support was efficient. Same company in "Fifty Miles from Broadway" Jan. 21-27.

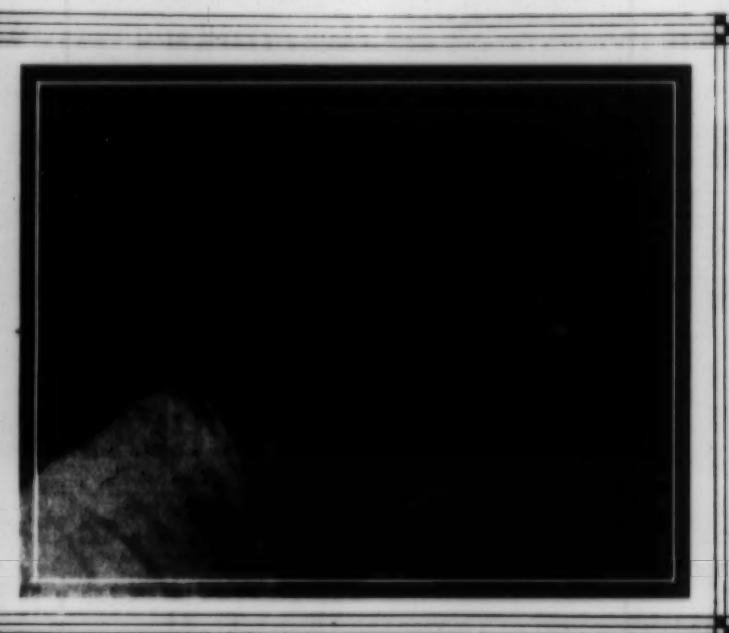
BENJAMIN F. MESSERVELY.

SOUTHERN AT COLUMBUS

COLUMBUS, O. (Special).—The fifth successful week of the Southern Stock players, with its notable cast, witnessed "Under Cover" last week, bringing crowded houses. Interesting to note the play is at this moment being produced in the Strand Theater, London. The part of Stephen Denby was, of course, taken by Edward Mackay, leading man, and that of Ethel Cartwright, by beautiful Wanda Howard, while Anna May capped the role of Nora Rutledge. Others in the cast, including W. O. Miller, the best comedian Columbus has seen; Charles Stevens, heavy; Jack Doty, juvenile; and little Miss Laura Tintle, ingenue, take the remaining main parts. The company has produced "The Fortune Hunter," "Wildfire," "It Pays To Advertise," and "Inside the Lines," previous to this week with unquestionable success, having played before enthusiastic audiences, who filled the house nearly every performance.

Mr. Mackay's reputation as an actor was sealed in Columbus four years ago, when he appeared here in stock and this season's engagement had added to his glory. Wanda Howard, beautiful, refined, womanly, has fallen into the good graces of every theatergoer here and the success with which O. O. Miller handles humorous lines has gained him a standing that applauds each time upon his first entrance. Jack Doty has been "handed" "silly ass" roles in each production so far, and he has done them well. Anna May, second lead, too, has come in for a good share of applause as has Laura Tintle. Mr. Stevens's acting is that of a true artist.

LEONARD G. LATHAM.



FRANCES MCGRATH, Leading Lady of the Lyric Stock, Bridgeport, Conn.



WILLIAM EVARTS, Character Man of the Lyric Stock, Bridgeport, Conn.

MINNEAPOLIS, MINN. (Special).—The Bainbridge Light Opera Co. Cohan's "Little Johnnie Jones," with Billy Lynn in the leading role, at the Shubert, week 21. Chief honors, however, go to Miss Eulalie Young, the clever little soubrette.

CAROLINE BEDEE.

WILLARD'S, WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Loomer: Gladys Klark Stock, Jan. 22-27, has been a very popular engagement, filling the house daily. Gladys Klark has most competent support in Russell L. Test, George Manus, Charles Newhart, J. Edmund Ballou, Sam Waldon, Fred W. Sharkey, Frank Clayton, Edythe M. Bryan, Maybelle Waldon, Lillian Hall. Plays, "The Law of the Land," "The Woman He Married," "Pair of Sixes," "Kick In," "The Rover," "Believe Me, Xantippe."

The Loomer has just gone through a general renovation, new fire escapes added giving twelve exits and new dressing rooms for traveling companies. Manager Sam Johnson has demonstrated that it takes an old theatrical man to know "what the public wants," as record business shows.

Gem: "Bought and Paid For," "Home" and "The Great Secret" won approval of the capacity crowds. Scenic: "Liberty" and "The Two Roads" gathered fine business.

C. C. PALMER.

ORPHEUM IN FLORIDA

JACKSONVILLE, FLA. (Special).—At the Orpheum, the stock company by that name offered "Broadway Jones," week Jan. 21-27, in a very acceptable manner, to good business. "Maggie Pepper," 28-Feb. 3. Vernon Wallace and Maude Hollingsworth are playing opposite. Others in the cast are: W. H. Ferguson, Larry Richardson, Jessie Livingston, Newton Ross, J. E. Wise, Jessie Terry, Jack Dale, May Blossom Williams, Gene Kane, Julius Peltz, Joe Elliott, and William Depew. E. D. UEDEMANN.

PREMIERE IN PASADENA

"Just Mammy," by a Woman, Tried Out by Savoy Stock

PASADENA, CAL. (Special).—Plays produced by the Savoy stock company during the past three weeks have covered a wide range, from "The Truth" by Clyde Fitch, to "Tempest and Sunshine." A special bill given for three days, including New Year's, was made up of four one-act plays, two by Pasadena authors.

Of these "Just Mammy," by Miss Sybil E. Jones, received its first presentation and scored a marked success. It is a sympathetic and careful study of the real old Southern mammy and her clever scheming to bring happiness to the young man and women she adores when the sectionalism of Civil War times threatens to separate them. Miss Jones has caught the genuine spirit of the South in her presentation of Mammy, a part admirably interpreted by Miss Marjorie Sinclair. Miss Virginia Lykins and J. M. Castleman completed the cast. Other one-acts on the bill were "The White Bird," repeated by request; "A Proposal of Marriage," by Tchekoff, and "If Morning Glory Wins."

"The Truth" by Clyde Fitch, received a very adequate handling, with especially good work by Miss Lykins, Miss Vallie Hobart, Orrin Knox, and Gilmore Brown. Miss Hobart and Mr. Knox in the character roles of Mrs. Crespinay and Stephen Roland scored marked success, with Miss Lykins and Mr. Brown in the leading roles. "The Man on the Box" proved an entertaining comedy for a week's presentation, and "Tempest and Sunshine" was given for the pleasure of old-time theatergoers. Plans for the future call for the presentation of high-class royalty plays, including many recent successes.

The Pasadena center of the Drama League has indorsed the work of the Savoy company and is taking up active work in its behalf.

Under the auspices of the Children's Educational Theater Society "The Moving House," by Pauline Mackie Hopkins, of New York, will be presented by a large cast of children and older players.

MARJORIE C. DRISCOL.

EMPIRE CO., SALEM, MASS.

SALEM, MASS. (Special).—Week beginning Jan. 22, "He Fell in Love with His Wife" was the attraction, and proved to be another in the series of interesting plays which Manager Harry Kates is presenting to the Empire Theater patrons and which make the theater one of the most popular stock houses in this part of the country. Julian Nos as Jim Holcroft was excellent, giving a characteristic and finished portrayal of the generous, big-hearted farmer; Marion Ruckert as Alida Armstrong, was very good—as usual doing her best work in the more dramatic moments; John Mack made a very plausible villain—giving a well-rounded performance; he and Mr. Nos put over a very realistic fight, which made everyone sit up, and brought cheers from the gallery; Florence Hill as Jane, a little girl, was especially good, and Priscilla Knowles as Mrs. Mumpon, was excellent; David Baker as Justice Harkins, was very satisfactory. Elmer Thompson, Paul Linton and Joseph Thayer in comedy roles were all very funny. Week 29, "Little Peggy O'Moore."

With the close of the evening performances on Saturday, 3, Miss Ruckert will terminate her connection with the Empire Players. After a month's rest she will commence rehearsals with a Broadway production under the management of John Williams. She has become a favorite in Salem, and while we are sorry to lose her, our best wishes for success in the new field go with her. Manager Kates is at the present time in New York, for the purpose of engaging a new leading woman and to visit play-brokers in regard to new plays.

DOROTHY BENNETT.

DALLEY CO., HUTCHINSON, KAN.

HUTCHINSON, KAN. (Special).—Home (W. A. Lee, Mgr.): The Ted Dalleys Stock company in "Help Wanted" and "The Auctioneer," week Jan. 20; S. R. O. houses at all performances. Mr. Dalleys as Jim Graves was splendid in his part, also Miss Wimmer, who played the part of Kitty Dare. Craig Kennedy as the Auctioneer and Doc James as Geo. the Greek deserve mention for their splendid interpretation of their parts. The same company in "Under Cover," 22-23-24; "Damaged Goods," 25; "Alias Jimmy Valentine," 26-27. C. W. OSWALD.

STOP PLAY IN INDIANA

ELKHART, IND. (Special).—The performance here of the Ed Williams Stock Co. in "The Littlest Rebel" was brought to an abrupt halt by two State juvenile officers, who obtained admission to the stage and demanded to know the age of Miss Tiny Leone, leading woman. She was forced to make an affidavit that she was past 16, and then the play continued.

BROOKLYN STOCKS

Daniels's New Company Opens Monday—Fifth Avenue Company Bills

BROOKLYN, N. Y. (Special).—A new stock company will operate at the Grand Opera House after Feb. 5. There were consistent rumors to this effect dating back as far as the opening of the current season, but the present announcement is the only manifestation. Manager C. Daniels has offered the Brooklyn public a subscription stock corporation for many months past.

Ever since the passing of the Crescent Stock company there seems to be a prevalent demand for the institution of another. This fact was sensed by Mr. Daniels and his announcement is looked upon very favorably.

Although the plans of the new enterprise are not as yet definitely known, the roster to date comprises: Richard Buhler, leading man; May Desmond, leading lady; Dorothy Sadler, Hazel Miller, Haden Stevenson, T. J. Dwyer, Arthur Byron, G. Beisler, and William Postance, director.

There is apparently every indication of success and the enterprise will be watched with keen interest. This is the second stock company to throw its doors open in Brooklyn this season.

The Fifth Avenue Theater Stock company gave a splendid rendition of "The Spendthrift" week Jan. 27. Irene Summerby was invincible as Frances Ward, while N. O. McWatters, the new leading man, played admirably as Richard Ward. His delivery is excellent. Stewart Nelson and Helen Spring were very excellent, and Frances Younge was a natural Aunt Gretchen as could be desired. Anthony Blair, Grace Lane and Edmund Abbey completed the cast and had very congenial roles. Business continues to be excellent. Current week, "The Blindness of Virtue."

R. J. MERKLINGER.

HALIFAX CO. ON A VISIT

MINNEAPOLIS, MINN. (Special).—The house, Manager McKay, Academey Players, (Halifax) Stock Co. to capacity houses. Imperial Theater, Manager Golding, Drews Comedies, a big hit. Unique, Manager Hurley, "The Purple Mask" series to splendid business. Lyric, Manager Spenner, unusual picture and vaudeville bill producing good results. Gen. Manager Triffts, doing record business with vaudeville and pictures, 1917 Revue, strong local cast, at the Imperial, 80.

PERCY GIBSON.

BRIDGEPORT'S ALL-STAR

BRIDGEPORT, CONN. (Special).—The Lyric All Star Stock players shone in "Old Kentucky" week of Jan. 22-27, bringing capacity houses. Manager Wm. Isham of this theater and Director Roland Edwards, knowing the varied tastes of a cosmopolitan audience gave us this light Kentucky play of rough mountain scenery, with its famous tread machine, and race horses, its pickaninny band, etc., in direct contrast to the deeper serious veined society dramas such as "Today" and the "Song of Songs" which have firmly established Miss Frances McGrath as leading lady in our affections. While not given an opportunity of displaying her hitherto swell costumes which delighted the feminine eye in "Under Suspicion" and other plays, Miss McGrath proved her usual youthful and pretty charms in rough mountain dress, winning her way into the heart of the hero, David Herbin, and incidentally into the hearts of her audiences. The Lyric's capacity houses daily attest the esteem in which this likable young leading couple is held. Besides Miss McGrath as Madge and Herbin as Frank Layson, the rest of the capable cast included the following: Joe Lorey, Albert Gebhardt; Uncle Neb, William Everts; Barbara Holton, Ethel Daggett; Horace Holton, Walter Marshall; Aunt Alathea, Luella Morey Col. Sandusky Doolittle, Bernard Thornton. Mr. Thornton's characterization of the fifty year old colonial pleased immensely, coming as a delightful surprise to his local followers, who are accustomed to greeting him in a juvenile role. Mr. Everts, a splendid character man, formerly of Keith's, New York, is an indispensable acquisition to this company. The work of Miss Morey is also a big drawing card. Her delightful delineation of character brings big applause. And let it also be said that the gowns worn by the ladies of this stock company in their various roles are class, spelled with a big C, which is a matter of no little moment. "Little Peggy O'Moore," Jan. 29.

MARY SAYLES HANCOURT.

ST. CLAIRE CO., PATERSON

PATERSON, N. J. (Special).—During the past four weeks the Winifred St. Claire Stock company has been doing a land of fine business, which was but a fair recompense for the efforts of the popular little leading lady and her co-workers. Week ending Jan. 18, Director Reid's selection was "Polly of the Circus," which was produced with an augmented company and special scenery. In fact, I question whether any of the numerous stock organizations who have handled this attraction had anything on this production, "A Full House," "Rich Man, Poor Man," and "Just a Woman," followed in the order named, and each was well received.

Florence Burroughs, formerly a valued member of the Opera House Stock company, was added to the company for the first two mentioned plays, and her many friends enjoyed her clever work, which proved to have lost none of its charm during her absence.

H. Percy Meldon's associates around the Elks' Club where he made his home, telegraphed a handsome floral tribute to him at the recent opening of his new company at Columbus.

Owing to her success in Paterson, N. J., where she is nightly playing to capacity, in her own theater, Winifred St. Claire, it is understood, has been offered a well-known theater up-town, in New York, to install a high-class stock policy. Through Sanger & Jordan, Miss St. Claire has closed negotiations for producing Guy Thomas's play, "Rio Grande" week of Feb. 5. This is the first stock release of this play. Alexander P. Reid will direct the production. He is Miss St. Claire's personal director. He is well-known in stock circles.

J. C. BUSH.

DURINSKY'S, ST. JOSEPH

ST. JOSEPH, Mo. (Special).—The Dubinsky Bros. Stock company gave an especially able presentation of "The Virginian," Jan. 14-20. The honors of the piece went to the male roles, Ed Dubinsky as the Virginian, Maurice Dubinsky as Trampas, and Barney Dubinsky as Steve, all three scored personal hits. Eva Craig was well received as Molly Wood. The piece pleased crowded business.

"The Only Son," as given by the company, Jan. 21-27, is one of the very best productions of their successful season. The entire cast is at its best. Frances Valley was splendid as Mrs. Thomas Brainerd, Sr., Lottie Salisbury did an excellent bit of acting as the unfeeling daughter, Gertrude Brainerd, and Ed Dubinsky gave a manly realistic portrayal of the son, Thomas Brainerd, Jr.; Aldrid Pierce handled the difficult role of the father in a masterly manner. The setting was effective and complete in all details. Business excellent. "Kindling" to follow.

JOHN A. DUNCAN, JR.

ALCAZARS, PORTLAND

ALCAZARS, PORTLAND, ORE. (Special).—"Outcast," Elsie Ferguson's great play, was the offering of the Alcazar Players at the Baker, week of Jan. 14, and it proved to be the best play attempted by this company this season, and the best done. Most of the work falls to the two leading parts, and these were filled with genuine dramatic talent by Albert McGovern and Ruth Gates. Will Lloyd played the part of best friend in excellent taste.

JOHN F. LOGAN.

GARDINIER AT FT. DODGE

FT. DODGE, IA. (Special).—Marie Stevens, Ingenue, and J. F. Marlowe, of Chicago, joined the Gardiner Stock company Jan. 15. Miss Stevens won the hearts of her audience with her first appearance. The company is experiencing splendid business. Miss Miles is a very charming lead, and Mr. Gardiner has pleasing personality. All members of the company deserve special mention. It opens April 1 at the Columbia, Grand Rapids, Mich., for the Summer.

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MOZARTS IN ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Players have done nothing better this season than their splendid production of "The Story of the Rosary," which drew large houses Jan. 22-27. Edward Everett Horton was seen at his best as Captain Paul Romain, and this clever leading man added greatly to the admiration in which Mozart patrons hold him; J. Harrison Taylor played the unpleasant part of Philip Roman in a manner to win commendation; Lee Sterrett was a strong Karl Larose, and R. Thomas Holden an admirable Lieut. Peterkin; Harriett Duke pleased greatly as Venetia, and Hazel Corinne was a bewitching Wilhelmina; Dan Mallory supplied much comedy as Winkenstein, and others seen to particular advantage were Caroline Morrison, Edward McMillan, Lillian Stuart, Lee Callis and Girard Patterson. The scenery was especially attractive, and Lee Sterrett directed the production with his unusual skill. An augmented orchestra, under the direction of Carl Oltz, added much. "Nearly Married," 29-Feb. 8.

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REPORTS FROM MIRROR CORRESPONDENTS

THERE IS A WAY TO DO IT

And the Handling of a Birth-Control Play in Chicago Captured the Clientele—Rialto Is Now Open

CHICAGO, ILL. (Special).—“Her Unborn Child,” a new play by Howard McLean Barnes, advertising as dealing with birth-control, was brought forward by the new producing firm of Gazzolo, Gatti and Clifford at the National Theater week Jan. 22 and made such a big success at the International house that before the week was up the firm was engaging people for two one-night stand companies. “Her Unborn Child” is extensively advertised as dealing with birth control, but the matter is handled in such a way that the advertising is not resentful and yet a story is told which is not unusual for melodrama, and into the first act is woven a discussion of birth control which Howard McLean Barnes has made interesting and the heavy woman is an advocate of birth control and does not hesitate to aid such things when opportunity presents. The show opened to a big matinee turned people away at night and on Tuesday night had twice as many people as any other show this season at that house. The matinees (except Sunday) are “for ladies only” and three or four hundred people were turned away at the first one of the week on Tuesday. An extra matinee was put on in Friday.

William Champ has probably the most important role in “Her Unborn Child,” being the brother of a girl who gets in trouble, a boy just entering into manhood and who makes most of the comedy by his desire to be a “man” and what serves as the story faithfully by really being a man. Grace Childers handles the role of the unfortunate girl well. Margaret Pitt as the physician approached give admirable performances of strong parts. The others of the cast are satisfactory.

Howard McLean Barnes, author of the play, wrote “The Little Shepherd of Bargin Row,” for Sarah Padden a few years ago and “The End of a Perfect Day” recently for Gaskell and MacVitty. He has been requested by Henry Miller to come to New York and talk over a play with Ruth Chatterton and is likely to be heard from on Broadway ere long.

Gazzolo, Gatti and Clifford, producers of the new Rialto on State Street, near Van Buren, which was thrown open to the public Jan. 22, took its place from the start with the highly successful amusement places of Chicago. It is a beautiful house, with 1,000 seats, arranged differently from other theaters, inasmuch as there are 1,100 seats on the first floor with a wide stage and the house so built that every seat is near the stage. There is a mezzanine floor and balcony. The house was built by Jones, Linick & Schaefer and is managed by Harry Earl. The prices are ten, twenty, thirty.

The show is continuous—the house being occupied like the McVicker’s, which is under the control of the same firm. The Rialto takes the theatrical district a little further south than before. It is near the elevated and in a good spot, adding attractiveness to a block which needed something of the kind. The building is ideally constructed along the most modern lines. The newest thing is automatic exit doors, which are never locked on the inside but always locked on the outside. People can push on these doors from any point on the interior surface and they easily open.

“Hip! Hip! Hooray” opened a six weeks’ engagement at the Auditorium on Wednesday night week Feb. 22. Owing to storms in the vicinity of St. Paul the company arrived here too late to give its first performance Tuesday night as advertised and a \$3,500 house had to be dismantled. The show opened the next night with good business and the monster Hippodrome spectacle is awakening wide attention on the part of amusement lovers.

Dorothy La Verne is expected to return to Chicago this week from Canada, where she has been starring in “Peg o’ My Heart” under the direction of the United Producing Company of that country. She was taken ill following some cross-country jumps and decided that her health would not stand the strain. The show is said to be a very good one and Miss La Verne soon established herself as a great favorite with the concern.

Robert Sherman’s “The Girl Without a Chance” appeared at the Majestic at Buffalo, N. Y., last week—a return date, as the show was at that house last season. The business was particularly big for Buffalo of that circuit, the company opening to \$40 more than last season and doing \$552 Tuesday night. Charles Lawrence, manager of the Majestic at Buffalo, was formerly an employee of Mr. Sherman and helped out with all the advertising schemes which are employed in one-night stands, which may have accounted for the big business.

Broadway After Dark, which is in the one-night stands under the direction of the National Producing Company, did over \$400 recently at both Lexington and Easton, Pa., which is capacity at the prices.

Robert Sherman’s Eastern one-night stand company of “The Girl Without a Chance” played a week stand at Union Hill, N. J., last week and business was better than in recent weeks with big musical shows, which were much more expensive.

Harry Singer, manager of the Palace Music Hall, is to transfer his affections to New York and become first assistant to Martin Beck in the conduct of the Orpheum Circuit. Mr. Singer is a brother of Mort Singer, manager of the Western Vaudeville Managers’ Association, and a very able man. His success at the Palace has been sufficient to call the attention of Mr. Beck to his ability.

William Morris, who formerly operated the American Music Hall, which is now known as the Chicago Theater, is planning to operate another Chicago house. He is seeking the place and if the deal goes through he will produce a new play by Jack Lait, author of “Help Wanted.” When Morris first entered Chicago in vaudeville he took a fancy to Nate Spiegel. The two did press work for Morris which gave them a stand-in with that magnate. Lait later wrote

“Help Wanted” for Oliver Morosco and has written numerous vaudeville sketches in addition to extensive newspaper work.

Bob Hall, an extrovertous comedian, was on the opening bill at the Rialto Theater and moved from that house to McVicker’s the week, where he is springing something new for Chicago, doing “announcing” something like James Morton does in New York excepting that Hall does his singing and talking in verse. Mr. Hall has been doing this sort of work for several seasons and is clever at it, being able to verify very rapidly and effectively without passing up a single thing that happens while he is on the stage.

Sarah Padden was seen at the Palace Music Hall week Jan. 22 in “The Clod,” a playlet which was first produced by the Washington Square Players. It was written by Lewis Beach, who acknowledged his indebtedness to a short story by Donald Hamilton Haines. It is under the direction of Martin Beck. The playlet has Sarah Padden’s excellent opportunity and she surprises even her most enthusiastic Chicago audiences by her wonderful performance. “The Clod” was joint headliner of the Palace last week and was the most notable thing of the period in Chicago vaudeville.

Olive Wyndham appeared at the Majestic week Jan. 22 in “The Sweetest Game,” another worthy one-act play. It is splendidly acted throughout and is built along unusual lines. Olive Eaton offered a new playlet by Ralph Thomas Kettering at McVicker’s on Saturday and Sunday last which awakened wide interest in the dramatic colony. “The Last Chapter,” by the same author, was seen Saturday and Sunday at the Rialto with William Hedges, Elspeth Bell, Olivia De Wolfe and Ada Bannon. The Rialto and McVicker’s put in extra acts for Saturday and Sunday when the shows were even more so far as the road is concerned and were a little more considerate of the local managers. It seems to us that a plan could be devised whereby there would not be conflicting bookings of similar nature, during the same period. The public soon tires of too much drama and musical comedy served at one helping. It should be the policy to book a drama in opposition to a musical piece and vice versa.

Last week’s happenings in the theaters were events long to be remembered, and indeed cherished by those of our playgoers who are continually lamenting what they are pleased to call “the decay of the drama and the art of acting,” for in a single week we had the rare honor and privilege of being entertained by the two most distinguished and illustrious players on the American and English stage, Minnie Madern Fluke and Sir Herbert Beerbohm Tree. Baltimore responded nobly to the call and forgetting its love for musical comedy, vaudeville, feature films, etc., paid high tribute to the supreme art of these players by flocking to the playhouses, and applauding their work enthusiastically. It was a week long to be remembered by all of us.

With Wynn Matthiessen handicapped by a cold which detracted somewhat from her enunciation, was a queenly Catherine. Mrs. Fluke’s art was never more apparent than in “Bratwurst Saus.”

The present week is in sharp contrast to all that has gone before, for the fates have again decreed that we either have feast or famine as far as theatricals go. The perennial “Ben Hur” is with us again at the Academy, and as usual a crowded house was on hand at the opening performance to applaud its most vigorous.

At Ford’s, Griffith’s gold mine, “The Birth of a Nation,” which was on view at the same house for six weeks last season, returned for two weeks on Monday, and was greeted by another capacity audience. The Manager after lapsing back into its evil ways for the past three weeks with vaudeville bills which seem devised to capture the record for mediocrity, is partly redeeming itself this week by offering that unique artist Ruth St. Denis. This dancer is one of the really great artists in her field of endeavor.

It was a pleasure to welcome that delightful actress, Alice Butler, back to Baltimore last week, when she appeared in support of Sir Herbert Tree. Miss Butler seems to grow younger and more finished in her art with each successive visit. As a member of the old Percy Haswell Stock company she won many admirers by ability as an actress and personal charm as a woman.

Effrem Zimbalist and Louise Homer were heard in a joint recital at the Lyric Jan. 29, and were greeted by a splendid audience. It has been some years since these two distinguished artists have visited us.

The second of the Newman Travel Talks was given Tuesday afternoon and night at the Academy and Albaum’s Theaters before large audiences. Henry Heskel, the affable manager of the Academy, announced last week that he had secured premieres for Baltimore.

I. B. KRAMS.

PRINCESS IN DES MOINES

DES MOINES, Ia. (Special).—In presenting the Princess Players in “On Trial” week Jan. 21, Messrs. Ebbert and Getchell have given their patrons the most interesting play of the season.

John Warner, the new leading man, made his first appearance as the Defendant and gave a most finished and pleasing performance and is a most valuable addition to the company. Blanche Riser, as the wife, was most effective, both in her emotional roles and later those of the young girl. William Forestelle, as Frank, gives his usual splendid presentation. Eleanor Brent, as Mrs. Frank, in a role quite different from any she has played so far at the Princess, displays unusual ability and was splendid.

Arthur Young, as the District Attorney, gave a most realistic portrayal. The balance of the company, Philip Sheehan, Tamson Manker, Alan Robinson, Jack Marvin, William J. Mack, in some important roles, were most adequate. The stage settings were all as usual up to the Princess standard. “Her Great Match” week Jan. 27.

KAHNS.

MACON, GA.

MACON, Ga. (Special).—Richard B. Tant, manager of the Lucas Amusement Company, opened the Grand Jan. 22 with Keith vaudeville, known as “the better kind.” This house will have a continuous attraction here every afternoon and night. Bills will be changed twice a week. The first bill, Jan. 22-24: Picture.

Tweedledum in “Lend Me Your Wife,” Herr Japan and company, “Four Juvenile Kings,” La Belle and Williams, Maybelle MacDonald, Lady and Escort, Paramount Travogue. Second bill, Jan. 25-27: Picture, “Tweedledum and Tweedledee in a Scrambled Honeymoon,” The Nicholas Sisters, The Four Entertainers, Neiman and Kennedy, Willie Wissell and company, Ed. Estus, Paramount Pictures. Photoplays to crowded houses at the Capitol, Palace, and Princess.

ANDREW OLIVER OZ.

BALTIMORE

BALTIMORE, (Special).—The Shuberts will produce Oscar Straus’ new operetta, “The Beau- tiful Unknown,” Feb. 5, with Sari Petras, Maude Odell, Daisy Irving, Lionel Belmont, Charles McNaughton, and others. Much is expected of this work coming from the composer of two such masterpieces as “The Chocolate Soldier” and “The White Dream.” Adolph Dinsel will give us his latest production, “The Love Mill,” Feb. 12. The producers seem reluctant to divulge either the name of the com- poser, the plot, cast, etc.

“It never rains, but it pours” is an adage that holds good for the coming weeks as regards musical plays. After a dearth of this style of fare, we are to have no less than eight weeks devoted to musical pieces, which condition brings to mind the remarks of your Cincinnati correspondent, who recently complained of the arrangement which brought “Syll” and “Kati- kka” to town during the same week. The same thing now confronts us, as we are to view in succession, and simultaneously, “The Beautiful Un- known,” “The Love Mill,” “Pom-Pom,” “So Long Letty,” “Alone at Last,” “Flora Bella,” “Kati- kka,” and “The Follies.” A remarkable arrangement indeed. It would be fair were the powers that be to “used their heads a little more as far as the road is concerned and were a little more considerate of the local managers. It seems to us that a plan could be devised whereby there would not be conflicting bookings of public nature, during the same period. The public soon tires of too much drama and musical comedy served at one helping. It should be the policy to book a drama in opposition to a musical piece and vice versa.

Last week’s happenings in the theaters were events long to be remembered, and indeed

INDIANAPOLIS

INDIANAPOLIS (Special).—The Shubert Murat has been offering some fine musical attractions this season, among them “Princess Pat” and “Kati- kka,” and to make the measure full, Lina Abarbanell in “Flora Bella” came for a brief engagement Jan. 18-20 and proved to be one of the most delightful and enjoyable light opera of them all. Miss Abarbanell, who has never been seen here before, was captivating. We missed the drama and subtle fun of Lawrence Greenhill, who won tremendous favor here last winter in “The Nutty House,” but Irene Brooks as his successor was acceptable; Charles Purcell has a good voice and dances exceptionally well, especially with Miss Abarbanell; Adolph Link contributes a charmingly sympathetic bit as the old dancing master, and Robert O’Connor was capital, as usual, in a French role. Diaghilev’s Ballet Russes, Jan. 29; Fortunatoe Thea- ter Productions, Feb. 2-3; Galli-Curci and Rudolph Ganz, Feb. 8.

“Gypsy Love,” seen here four years ago, with Arthur Albrecht, Phyllis Carrington, and a fine cast, came back to English’s in a somewhat revised form, Jan. 22-24, with Arthur Albrecht in his original role, into which he injects all of his old-time fire and vigor and in which his voice is heard to splendid advantage. But the rest of the cast does not measure up to the standard set by Albrecht in the original production of four years ago. Ode Skinner in Booth Tarkington’s play, “Mister Antonio,” Jan. 26-27; “His Bridal Night,” with the Dolly Sisters.

“Jean Adair,” whose appealing and sympathetic work in the role of a mother was so highly commended when she appeared here in “Mother” and later in “Singers,” has a similar role in “Maggie Taylor, Waitress,” which heads the bill at Keith’s Jan. 22-27, and it is to her and Margaret Hoffman as the landlady in the refreshing little comedy sketch that headline follows below. Carmine and Rose Ponsole, who have voices of rare beauty and quality, were a big success to the bill and were recalled many times. Al. Herman, the Blackough, made the biggest kind of a hit. Others were Dumbell, Policy and O’Neil, Marie Germain, a posing act; Werner and Amorus company, Wood and Wyde, Week Jan. 29, Eddie Foy and the Seven Young Foyas, J. C. Nugent in “The Meal Hound”; Rae Eleanor Hall, Harry and Emma Sharrocks, the Three Alex, and Frank LeDent.

“Peg o’ My Heart,” here for the first time at popular prices, with Carew, Carvel as Peg and Hamilton Christy as Alarie, who, by the way, is an Indianapolis boy who has made good in his few years on the stage, packed ‘em at the Park week Jan. 22. “Bringing Up Father,” Jan. 29.

Word was received Jan. 23 by Manager Phil E. Brown of the Park that the death in Milwaukee on Sunday of Fred J. Dailey, former manager of the Shubert Murat here, after a brief illness. The bill will be taken to Beverly, Mass., where burial services will be held under the auspices of the Masonic Order. Mrs. Dailey was with her husband at the time of his death. Mr. Dailey was the first regular manager of the Murat, succeeding Leonard Blumberg, who opened the theater for its brief season in the Spring of 1910, and during the three seasons Mr. Dailey looked after the interests of the Massachusetts Avenue house. He made many warm personal friends, who sincerely mourn his untimely death.

PAUL KIRKWOOD.

BRIDGEPORT

BRIDGEPORT, CONN. (Special).—“Oh! Oh! Delphine” at the Park Jan. 22-23. The play disappointed, drawing poor attendance. Stein Live Girls, brought big business Jan. 25-26. Stein Hall offered “Bringing Up Father” in Pott- ington, Jan. 26.

Under the auspices of the Italian Red Cross Society Verdi’s “Forza Del Destino” (the Globe Grand Opera company) gave a Red Cross benefit concert at Poll’s Sunday evening, Jan. 28.

Motion picture houses are doing big business. Supposed to possess occult and marvelous powers and communing with the spirit world, Prince Karni mystified capacity houses at the Plaza Jan. 22-25. “Kick In” was the featured picture of this bill. Others on the program were Jenkins and Allen, Bikoma and Bob Quigley in a quaint Irish playlet. The last half at the Plaza had as a headliner “The Wedding Party,” a charming musical comedy; Black and Tan Chick and Queen, James Tread, a Keystone, and Benjamin Charlotte in a seven-reeler. “Blind Justice.”

Poll’s, Jan. 22, Vaudeville (always good) comprised Ennasine Troope, John and Mae Burk, Lillian Kingsbury, In “The Coward,” Fred Rogers and Gold Dust (a male with an almost human brain). The last half brought an old favorite, J. K. Emmett, son of Fritz Emmett, in a delightful singing act; Milton and DeLong, Kersiak’s Pigs, surely a pleasing vaudeville novelty, and Willie Fields. The picture also pleased MARY BYRNE HANCORT.

COLUMBUS, OHIO

COLUMBUS, OHIO (Special).—Montgomery and Stone in “Chin-Chin” are playing their first Columbus engagement in this piece, week 22, at the Hartman to packed houses.

Stella Mayhew and Billie Taylor are headliners on a good bill at B. F. Keith’s. All movie houses are offering good screens.

The newest Cohan and Harris production, “A Tailor-Made Man,” was well received. The Hartman, prior to a New York engagement, is especially interesting for Columbus in that it brings Grant Mitchell to his home town in the first play in which he has been featured.

LEONARD G. LATHAM.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—“Hans and Fritz” drew well at the Lyceum Jan. 18; Al. H. Wilson, Jan. 20, fair house, pleased; Annette Kellermann in “A Daughter of the Gods,” Jan. 22-27, satisfactory business; “Mother,” Jan. 29; “The Only Way,” Jan. 30; “The Girl Without a Chance,” Feb. 6; “Step lively,” Feb. 7; “The Chauncey Olcott,” Feb. 8. Pleasing vaudeville drew capacity at the Majestic, Jan. 22-27. Good pictures were responsible for large business at the Colonial and Regent, Jan. 22-27. J. MAXWELL BEERS.

A TREND TO ONE-ACT PLAYS

Grace George's "Half an Hour" in Boston Shows the Drift— Sixty Years on the Stage by the Eberles

BOSTON (Special).—“Pierrot the Prodigal,” the three-act pantomime which Mr. Ames has presented so successfully in New York, came to the Hollis Street last evening and was warmly welcomed by an audience which included many old-timers who remembered the piece when it was given by a French company at the Boston Museum in 1893 under the title of “L’Enfant Prodigue.”

The Copley changed from Wilde to Shaw and gave “Candida” with a true understanding of the Shavian humor. It is remarkable how the actors at this little theater succeed in getting “under the skin” of their parts in a picture of the modern masters of the drama. Gradually the stock company is making for itself a name and is also building up following that bids fair to be as permanent as the audiences that attend the motion picture houses.

At the other theaters—Plymouth: Grace George in “Half an Hour” and “Divorces”; Wilmot: Emily Stevens in “The Unchaste Woman”; Schubert: “Eileen”; Tremont: “Miss Springtime”; Colonial: “The Cohen Revue of 1916”; Park Square: “Canary Cottage”; Majestic: “A Daughter of the Gods,” with Annette Kellermann; Castle Square: “Little Women.”

“Half an Hour,” with Miss George, proved a little play that showed her at her best. The whole performance was noteworthy and if our present-day playwrights put their minds to writing one-act plays we are likely to have some worthy ones. Barrie’s little work exhibits much

technical skill, in spite of the many coincidences that shape the plot. “Divorces” proved as amusing as ever and Miss George and her players have strengthened their hold on the Boston public by this excellent double bill.

“Eileen,” the new Victor Herbert operetta, is by all odds the best work that the composer has done recently. Vernon Stiles is particularly well fitted for the part of the hero and his voice is heard to advantage throughout. The chorus is made up of young people who can sing and Mr. Herbert gives them several opportunities to show their talents. “Eileen” differs from the usual operetta of today in that its orchestration is rich and varied and the large body of musicians brings out all the beauties of the score.

Mr. and Mrs. E. A. Eberle, who are in the cast of “Little Women,” were warmly welcomed by their friends here. The couple has been on the stage for over sixty years and it is likely that for years to come our playgoers will have an opportunity to witness the admirable performances of these well-trained actors. In “Little Women” Mrs. Eberle was seen as Aunt March and her husband was the Mr. Lawrence.

Sarah Bernhardt is said to be booked for a return engagement here. Her former engagement of a week gave her manager an opportunity to discover which plays in her repertory Bostonians liked, and it is probable she will give the pieces that drew the best houses before.

DUDLEY CLAPP.

PITTSBURGH

PITTSBURGH, Pa. (Special).—“Katinka,” with T. Roy Barnes and the same excellent company, played a return engagement at the Alvin Jan. 22-27. This was one of the real delights of the season and did a good business. “Experience,” Jan. 28-Feb. 3.

“Hit-the-Trail Holliday” was the attraction at the Nixon week Jan. 22 and delighted large audiences. Fred Niblo headed the brilliant cast. “The House of Glass,” with Mary Ryan followed.

“The Innocent Sinner,” the new piece at the Drury Lane, will have a two weeks’ run. “Just a Woman” and “Mother Carey’s Chickens” are underlined.

George Sidney and Carrie Webber headed the cast of “Buy Easy” at the Lyceum week Jan. 22. The music was good, also the dancing numbers and plenty of fun predominated throughout.

“The Girl Without a Chance” followed.

Marguerite Bryant has returned to the Empire again and offered “Rebecca of Sunnybrook Farm” with an entirely new company. Miss Bryant is a great favorite at Manager McTigue’s playhouse. The offering for the following week is “Charles’ Aunt.” More particulars regarding the company will follow in the next issue of *The Mirror*.

The Boston Symphony appeared at Carnegie Hall Jan. 24 and the Philadelphia Orchestra at the Shrine’s Mosque Jan. 25. The Pitti continues to draw largely, where “Intolerance” is having a run.

A good and varied bill of vaudeville was seen at the Davis week Jan. 22. “America First” was the headliner, and among the other acts were Clarke and Hamilton, Marion Weeks, Lander Brothers, Arthur Sullivan and company, Lake and Grima, and Whitehead and Ireland. James B. Carson week Jan. 29.

The Gayety had the Bowery Burlesquers, Jan. 22-27; Helen Hiltbush was the big attraction at the Stock Burlesque company at the Victoria, and Les Darcy was the drawing card at the Academy. D. J. FACKINER.

BROOKLYN

BROOKLYN, N. Y. (Special).—Majestic: “So Long Letty” at the Majestic week Jan. 22. Charlotte Greenwood led the cast, which was very strong and all did very commendable work. The comedy was well delivered and the scenes effective. Business is satisfactory. Current week, another Moroso comedy, “The Cinderella Man.”

Hot Megrue’s comedy, “Seven Chances,” was delightfully produced at the Montauk week Jan. 22. Frank Craven is in the leading role and is well supported by a talented cast. Business is excellent. This week, “Treasure Island.”

The Orpheum celebrated its seventeenth anniversary week Jan. 22 with an exceptional bill well enjoyed by large houses. The house was decorated and was certainly pleasing to the eye. Jack Wilson and company led the program with his impromptu criticism on other acts. He is certainly a big favorite in the borough. Valerie Bergeron in her sketch, “Cherry blossom;” Marie Nordstrom, Bonita and Heron, Bertie Monroe, and others, including Mrs. Vernon Castle in “Patria” completed the program.

A Mid-Winter carnival, an annual feature, was celebrated at the Bushwick week Jan. 22. Fourteen acts comprised the bill. Clark and Bersman scored heavily in a fine collection of songs. James Morton acted as chairman. Others to appear were Bob Albright, Ingalls and Readling, Florrie Miller, “What Happened to Ruth,” etc. Mrs. Vernon Castle in “Patria” completed the bill. Lydia Barry joins the week’s bill. H. J. MEHLINGER.

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—“The Blue Paradise” is pleasing Metropolitan patrons this week. The show, which was scheduled to open its week’s engagement on Sunday night, Jan. 21, was delayed by the severe storm which struck the Twin Cities Sunday and the attraction arrived in Minneapolis too late for the opening performance.

Orpheum headliners week Jan. 21: Lew Dockstader, Whiting and Burt, George Kelly, and Brenda Fowler and company.

Diaghileff’s Ballet Russes at the Auditorium for two evening performances, Jan. 24-25.

“A Daughter of the Gods” opened at the Lyric Sunday, Jan. 21.

VINITA, OKLA.

VINITA, OKLA. (Special).—The management of the Grand Theater changed about the first of January, 1917, as A. C. King was transferred to McAlester, Okla., and E. W. Hesser of Fort Smith, Ark., took charge of the Grand here. Manager Hesser played the company, “Princess Pat,” Jan. 8, to a good house and it was a very good company. Week following, “The Strollers,” the house plays pictures between the companies’ date.

H. R. WARNER.

SAN FRANCISCO

SAN FRANCISCO, CAL. (Special).—A. L. Erlander, of the theatrical firm of Klaw and Erlander, was in San Francisco, incognito, as it were. He stopped at the Palace Hotel but did not register, he having been here with B. C. Whitney, formerly manager of the Whitney Opera House of Detroit. The party was known officially to the hotel management simply as “the Whitney party.” Rumor has it that the gentlemen are here on a large deal. The party

Dorothy Deane, a movie actress and Charles Adams, a movie actor, were granted compensation by the Accident Commission for injury received by the overturning at Chatsworth Park last May. Miss Deane received an allowance of \$12.50 a week and Adams, \$18.75. The American Woman Film Company pays the allowance.

Matt. Snyder, a famous actor of olden days, died Jan. 16 at the German Hospital. His wife died four years ago and she, too, was a well-known actress in her day. They were married forty-two years.

The Columbia had “Hit-the-Trail-Holliday” last week in January. Dorothy Denney, classmate at the Columbia, performed in a double bill, Jan. 20, “The Trojan Women” and “Poses from Greek and Roman.” The “Crisis” Jan. 28, Poems from “Great Voices.”

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The Cort had “Bird of Paradise” Jan. 21. It ran for one week only. Miss Field had the stellar role. The play was well staged and a large house welcomed it back. “Princess Pat,” presented by John Cort’s direction Jan. 25.

The Savoy is still running “A Daughter of the Gods.” The Wigwam has “How Baxter Butted In” and Jan. 28, Landers Stevens and a New York company produced “The Great Divide.” The Orpheum had Orville Harrold, the great tenor; Cressey and Dayne, Willing and Jordan, Martin and Fabriani, Mine, Donald Ayer, Vallarta and Bell, Coloma. The Burlesques had the Fighting Kansans. The Clipper Trio, Robert and Robert and others. Pantomimes had a big bill, likewise the Hippodrome. Yvette Guilbert gave two concerts at the Scottish Rite Hall Jan. 28.

A. T. BARNETT.

SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (Special).—Court Square: For two performances, Jan. 22, “Mother Carey’s Chickens,” a new Yankee comedy by Kate Douglas Wiggin and the prolific Rachel Crothers, played to good houses. This second new play to appear here in a week before a New York opening and Springfield is accordingly grateful.

A good town may have a hard name, but at least its sole amusements do not consist of musical comedies so worn out that the scenery rattles every time the curtain goes up and the actors are so stale that their false teeth play like castanets when they sing or serious plays that are so bad that the audience cannot bear to go and see them. Let all the shows that are to open in New York play here first, for if they are successful in the metropolis, they will not get back here for a dozen years. It is hard to conceive, but “Oh! Oh! Daphne” is just getting here. “Mother Carey’s Chickens” is one of those deliciously wholesome romances picturing a Maine family at its highest. It is a lovely family that carries on the main action of the play and there is sufficient incident in them and their plain whiteness to make the romance come very near. (A report of the premiere of this play in Poughkeepsie, N. Y. was in *The Mirror* Jan. 27.—Ed.)

“Oh! Oh! Daphne,” Jan. 26-27; “Pom Pom” Jan. 28-29.

February bookings so far are: 1. matinee, Springfield’s Woman’s Club presents “Our Mutual Friend”; 2. matinee, Jane Cowell in “Lilac Time”; 3. “The Only Girl”; 7. Hampton Club in “Fit of the Toy Shop”; 8-10. “Very Good Eddie”; 15-17. Howe’s Pictures; 23-24. George Arliss in “The Professor’s Love Story.” “Very Good Eddie” is getting into the ubiquitous class, for this will make three times that it has played here this season, three days each time. Everybody in town knows the musical comedy by heart by this time and presentation of it here a few more times will put it in the “Old Home-stand” class. Till we meet again.

H. E. HESS.

SHEBOYGAN, WIS. (Special).—Sheboygan Opera House: The New Year opened up with heavy attendance. John Cort’s company presented Victor Herbert’s “The Princess Pat” Jan. 23 to capacity. “The Old Home Slayers,” under the auspices of the Lyceum course, Jan. 22. Guilt Hall: The Misses Dorothy, Rosamond and Cynthia Feller of St. Paul; Newton, Dewart, England, English, Scottish and Irish folk songs, Jan. 26. Majestic, Rex, Pastime and Fairway: M. P. houses to crowds. JOHN G. FRIEDL.

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ROCHESTER

ROCHESTER, N. Y. (Special).—Otis Skinner introduced “Mr. Antonio” at the Lyceum Jan. 19 to enthusiastic houses. Mr. Skinner is a Rochester favorite and his annual visits are always well supported.

The Kodak Park Athletic Association presented “Kodak Sam,” a Japanese musical comedy, with music and lyrics by Arthur A. Penn, at the Lyceum for three performances Jan. 23-25. Angelo Newman played the piece in a manner which was liked from all of the critics. The company included over one hundred persons.

“Go To It,” direct from the Chicago Theater, appeared at the Lyceum one night, Jan. 25. Welling Cross and Lois Josephine, Percival Knight, Gertrude Vanderbilt, Beth Franklin, Helen Bond, Gertrude Waibel, Charles Julels, and Tyler Brooke were the leaders, and Arthur Whitman, Charles Yorkshire, George A. Beane, Wilbur Stuts, Elmer Harbin, Dan Marble, Blida Smith, Betty Shannon, Helen Frances, Sadie Collins, Norma Thomas, Ethel Russell, Martha Dean, Ethel Wayne, Dorothy Rich, Alice Kratzel, Frances Banney, Carolyn Dashiell, Charles Hartman, and Austin Clarke completed the cast. A large and appreciative audience

Alfred H. Wilson in his new song-play, “My Kilmarnock,” gave four performances at the Lyceum beginning Jan. 26.

“Oh, Boy,” the fourth Princess Theater production, with book and lyrics by Guy Bolton and P. G. Woodhouse and music by Jerome Kern, appeared at the Lyceum Jan. 29 for four performances. Ann Wheaton, Marie Carroll, Stephen Maley, Frank McGinn, Edna May Oliver, Augusta Haviland, Carl Lyle, John Merritt, Marion Davies, Justice Johnson, Janette Cook, James Branson, Muriel Grier, Marjorie Roland, Douglas Dyrenforth, Evelyn Grier, Lillian Rice, Marjorie Hollis, Lillian Lavonne, Helen Peck, Margaret Mason, Alden Glover, Florence Flandreau, Patsey Clark, Joseph Hadley, Anna Stone, Katherine Hurst, Helen O’Day, and Mr. and Mrs. Carl Hiltz, was the company that appeared.

The Prince Street Players, at Rochester’s little theater, are still known, under the direction of Anne Wynne O’Byrne, gave their first performance Jan. 29. The hall has been redecorated, a new curtain installed and new scenery and electrical effects provided. The first bill included an act of Wilde’s “Lady Windermere’s Fan,” “Tobekoff’s Marriage Proposal” and “The Noble Lord,” by Wilde. The players included were Mr. and Mrs. Atkinson Allen, Herbert Stern, Mr. and Mrs. E. Franklin Brewster, Jr.; Harold Castle Townsend, Andrew J. Warner, John Adams Warner, Mr. and Mrs. Francis E. Cunningham, Mrs. William Morse-Hummel, Mrs. Florence Beidler Weeks, Henry J. Schiegel, Gordon E. Lakewood, Edith Mulligan, Mrs. Edw. Mulligan, Mrs. Leonard Allen, and Mr. M. J. Jack. Channing Scott drew a capacity house Feb. 1 in “The Head of Candy Whack.”

Francis X. Bushman and Beverly Bayne at the Piccadilly Jan. 28 in connection with their photoplay serial, “The Great Secret.”

Keith’s Family gave Rochester the initial showing Jan. 28 of Anna Pavlova’s picture, “The Dumb Girl of Portici.”

B. HENRY LEPPINGWELL

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—A. H. Wool’s company, headed by Barney Bernard, presented “Potash and Perlmutter in Society” at McCauley’s Theater, Jan. 25-27, to well-pleased houses. One of the notable engagements of the season began Jan. 27 and continued the entire week of Maccauley’s, Montgomery and Stone in “Chin Chin.”

At the Buckingham, week 21-27, the Burlesque company, “Grown Up Babies,” was a good drawing card. Company large, costumes bright and the comedy work excellent.

At Keith’s Vaudeville house, week ending 27, the usual large patronage ruled. In the bill, Arthur Deagon, Cole Russell and Davis, Benes and Baird, Fenton and Green, Gordon and Rice, Three Johns, and Three Travillias and diving seal.

“The Girl” a musical comedy, opened week 21 at the Gayety but closed 24 on account of the company being in financial straits, and in consequence a strike of the musicians. Manager Adler Wall stated the trouble was with the visiting company and the house was in regular operation week 29, the attraction being “Bringing Up Father.”

The customary good house continues to rule at all of the motion picture houses.

Senor Natello, a Louisville favorite because of his long connection with Fontaine Ferry Park, is now the musical director at the Mary Anderson, and has furnished the attraction, “The Crisis,” with some high-class and especially appropriate music.

The Louisville Musical Club, an aspiring local organization, was heard in concert, 23, when a varied and highly-artististic program was rendered. The director of this organization is Carl Shackleton.

Special interest centered in the coming of Montgomery and Stone from the fact that Fred Stone was many years personal friends here. He on several occasions, on previous visits, had indulged in trap shooting matches with Louisville sportsmen also because of the fact that Douglas Stevenson of the company is a Kentucky boy, his home being the neighboring city of Versailles.

Announcement is made that “Ardwyn,” a play by Cale Young Rice, the Louisville poet and dramatist, and husband of Alice Hogan Rice, of “Mrs. Wiggs of the Cabbage Patch” fame, will be produced at the Little Theater in St. Louis. Mr. Rice will personally attend the initial presentation. CHARLES D. CLARK.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (Special).—Following the performance at the Duval on Jan. 17 Mine, Bernhardi held a reception on the stage, but within a half hour withdrew upon her physician’s orders. The hand-shaking contingent was greatly disappointed.

Feature pictures are being shown at the Duval.

Vaudeville at the Arcade is drawing satisfactory business.

Norma and Constance Talmage are expected here in a few days.

Julia Steger and a company of players are here.

E. O. UDEMAN.

WINONA, MINN. (Special).

WINONA, MINN. (Special).—Opera House: San Carlo Opera company appeared for two performances Jan. 17, giving “Carmen” at the matinee and “Lucia” in the evening. Madelena Carrasco as Carmen won repeated recalls. Edna Vaccari as Lucia thrilled the large audience with her magnificent rendition of the title role. Beautiful stage settings, good chorus, competent orchestra under the baton of John Chevalier Parson. Jack Brasey Stock company, Jan. 21-22; “Blue Para-



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SYRACUSE, N. Y. (Special).—It is evident that Syracuse is visited in one week by three such starting plays as were seen here last week Jan. 15. At the Empire, Jan. 16, 17, Otis Skinner in “Mr. Antonio,” “A Tailor Made Man,” initial appearance, Jan. 19, 20.

At the Wistling, Jan. 18-20, “You’re in Love.”

Syracuse went wild over these three plays and carried their enthusiasm over until the night of 22, when, with the worst blizzard of the year, a packed house, with standing room at a premium, witnessed the Boston Symphony Orchestra Concert. As for “You’re in Love,” it captivated everyone with the result that both sold-out performances drew S. R. O. houses.

Marie Flynn, Roy Atwell, and May Thompson, easily the stars of the production. The athletic dance given by Mr. Cunningham and Miss Clements was one of the most remarkable exhibitions of dancing ever seen in this city.

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COMEDIAN

The *Philo. Bulletin*, Jan. 16, said: "Decidedly the best acting is done by Tommy Shearer, who manages to be funny in a conventional 'Irish' character part without stepping far over the line dividing true characterization from caricature. Mr. Shearer has a pleasing personality, which his make-up as the jovial ditch-digger, Mike Moran, does not wholly disguise, and his genuine talent as a comedian is distinctly in evidence."

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PHILADELPHIA

PHILADELPHIA, Pa. (Special).—The appearance of Sir Henry Birrell in his production of Shakespeare's "Henry VIII" at the Garrick theater, week, Jan. 30, is considered by many to be one of the most important happenings of the season in local theatrical circles. Philadelphia has had comparatively few Shakespearean productions of recent years, so that the production by this distinguished actor-manager of one of the Bard's best plays is an event of unusual notice.

While this is the only change at the downtown theaters, the other houses all have good attractions. Raymond Hitchcock, heavier in body and as funny as ever opened at the Forum in "Betty," and scored a tremendous hit. The fact that this very entertaining and sparkling musical comedy did not last any time to speak of on Broadway, would indicate that there must be some truth after all to the statement that Broadway is losing a bit of its liking for frivolous and frothy plays, with the competition of the vaudeville and midnight shows and in turn destroying the type of play in their theaters termed "American Drama." But Hitchcock's new show has many good attributes besides the star. Its music is tuneful, the company and chorus, young, sprightly and good-looking and the plot actually interesting. Hitchcock's comedy is always enjoyed in Philadelphia, which gave this popular comedian his first push on the road to success.

At the Broad, George Arliss appears in a revival of Barrie's "The Professor's Love Story." Any part which this excellent actor would attempt would be one of the most interesting. He will be succeeded by Anna Held, in "Follow Me." At the Adelphi, "Very Good Eddie," is keeping up this house's reputation for long and successful runs. John Drew, in "Major Pendleton," is booked for the Broad, week, Feb. 12, and same week, "Ben Hur," will be at the Forum. "Misanthropy" continues at the Little Theater and Fay Tempest is the headliner at Keith's.

Friday afternoon, Feb. 2, the Theatrical Managers' Association gave their annual affair for the benefit of the Babies Hospital. Raymond Hitchcock was ring leader and every well-known name and actress in town contributed his or her little mite.

SOLIS COHEN, Jr.

REPORTS FROM MIRROR CORRESPONDENTS

KANSAS CITY

KANSAS CITY, Mo. (Special).—Shubert (J. B. Fitzpatrick, manager) : "The House of Gladwin opened Jan. 21-27 to fair houses. A thrilling melodrama, built on more or less obvious lines and reminiscent, but with a punch and capitals, acted. Dwight A. Meade, formerly a lead with a local stock, was given a hearty welcome. Adelina O'Connor headed the cast, which included William T. Hays, Robert Middlemass, and Hal Mordaunt. "Everywoman" week Jan. 22-28.

Orpheum (M. Lehman, manager) : Sophie Tucker in an interesting contrast of songs as sung ten years ago and as today toplined week Jan. 21-27. Lulu McConnell and Grant Simpson, old stock favorites here, ran them a close second with their "At Home" sketch and might have won first place had Miss McConnell not overdone her part. Kansas City was further represented on the bill by Irving Nelson and Dode Phelps, who appeared to advantage. Other acts to score were Raymond and Caverly, German comedians, who kept the audience in a continual uproar; Bert Levy, shadow-pencil drawings; Halligan and Sykes, and Frank Carmen, a hoop roller. Good business.

Garden (W. H. Quigley, manager) : "That Other Woman," the International attraction week Jan. 21-27; Gus Hill's Follies of 1917, week Jan. 22-28.

Pantages' Empress (W. J. Timmons, manager) : Girls and gowns, lively lines and songs and a bright stage setting contributed to the success of "Oh, the Woman" a fashion-show musical comedy, which headed last week's bill at this house. Princess Ju Quong Tai sang Warren and Temptation, acrobatic dancers, and the sketch, "The Toll Bridge," both pleased. George Stanford, a good whistler, and the Vanis, wire-walkers, were also on the bill. Business good.

Globe (Cyrus Jacobs, manager) : Helen Beresford and company in a bright rural comedy playlet headed the bill opening Jan. 21. Klass and Walman played anything and everything, and Pipifax and Pando offered a comedy stunt that was different. The other numbers embraced some artistic dancing on a wire by Bertie Bonson, including a surprise finish, Van Sickle and Leonard Trio in a singing and dancing skit, and Murphy and Delmore in parades.

Gaiety (George Gallagher, manager) : Lew Hilton and his "Million Dollar Dolls" supported by Slim Kallen, Alice Lazar, Patricia Baker, and Grace Raymond week Jan. 21-27. Some clever vaudeville specialties and lavishly-costumed chorus were featured. Full houses always. The Globe Trotters week Jan. 22-28.

Century (Joseph Donegan, manager) : The United States Beauties week Jan. 21-27 offered a show better staged than the average. Billy Spencer, Sam Wright, and Mae Wagner were featured. Girls from the Foilier week Jan. 22-28.

Grand: "Civilization" concluded a four-week engagement Jan. 20 and was moved to the Twelfth Street for another run at more popular prices. Jan. 28 the Opera Players from the Park Theater, St. Louis, their opening bill being Trenton's "Firefly." The record they established in St. Louis, where the playgoers are still wondering why they left, is sufficient recommendation, and whether they will be able to popularize themselves and, at the same time, stabilize the old Grand Opera House, remains to be seen. Everett Wilson connected with the Grand for many years while it was conducted by the late A. Judah, has been appointed the new manager.

Quite a number of Kansas City people were more than passingly interested in the announcement of the engagement of Edna Bruns to Francis Wilson. Miss Bruns headed a local stock here at one time and made many friends.

JACK McCLEERY.

SAN ANTONIO

SAN ANTONIO, TEX. (Special).—Walker Stephens' Opera Co. in "Robin Hood" and "Serenade," closing a very successful engagement, 14-20, playing to capacity at each performance. James Cahill, a San Antonio boy, brother of Lily Cahill, was in the cast of "Experience," and while here, he and some of his friends with the Company were entertained at dinner by his sisters, "The World of Pleasure," 21-24, pleased capacity houses. Miss Winona Wilkins, playing Annette, in the World of Pleasure Co., was entertained while in the City by her Uncle, Dr. T. T. Jackson. Many social attractions were shown Miss Wilkins, by friends of Dr. Jackson. Miss Emma Bunting, "The Wolf," at the Majestic, 22-23, again packed the houses at each performance. Bert Kellard, assisted by Miss L. Hanford and Misses S. Adams, in "Hamlet," "The Merchant of Venice," and "Much Ado About Nothing," Rose Smith in "Our Miss McChesney," Feb. 2-3, "Bohemian Girl," 4-5, "Kathleen," 6-11, "Peg O' My Heart," 12-15, Brian O'Neal Minstrels 17-18, Madame Gilbert, 20, Maude Allen, 21, Birth of a Nation, 22-25.

HATDEN F. SMITH.

SEATTLE, WASH.

SEATTLE, WASH. (Special).—The attraction at the Moore, the Ballet Russes, Jan. 16-17, drew large audiences, which showed by their applause that they thoroughly enjoyed the performances. The company is one of the best of its kind that ever visited the city.

Metropolitan, dark Jan. 14-20. At the Pan-Pacific, the Great Leon and Vaudeville, Jan. 14-20, drew good business. Palace Hipp, the Pacheco troupe and devils. On the Monte Carter company in "In the King" amateur and entertained houses averaging good business. At the Grand, Dick Hyland Trio and Vaudeville, Jan. 14-19, Alabama, Eddie Piles and Vaudeville, Jan. 14-20.

A fire, which started early in the morning of Jan. 20, did considerable damage to the Grand on Cherry Street, between Second and Third Avenues. Fred Gillam, assistant fire chief, lost his life, and a number of firemen were seriously injured. Of late years the Grand has been occupied as vaudeville and motion picture house, but previously to 1908, when the Moore was completed, it was the principal theater in the city, and known as the Grand Opera House.

FT. DODGE, IA.

FT. DODGE, IA. (Special).—Princess: A good variety bill, consisting of four acts and two reels of pictures, is drawing big audiences. Irish Troubadours heading the bill, playing old Irish songs that bring forth much applause. Churchill's musical tableau, in "Around the Town," Jan. 25, 26, 27, with twenty-five people. May Robson in "The Rejuvenation of Aunt Mary," Jan. 31.

The Lyric, Majestic and Strand, movies, are all doing big business. Sam Hedges, leader of the orchestra at the Majestic, has gone to New York city for violin study. He will be gone a year. Lucille Corey is taking Mr. Higgins' place temporarily.

LILLIAN M. BANKIN.

ST. JOSEPH, MO.

ST. JOSEPH, MO. (Special).—"The Blue Paradise" was the attraction at the Lyceum Jan. 21-22 and was a happy combination of good principals, tuneful music and a pretty chorus. Paul Richardson scored handsomely. Rudolph Steiner, He has a spindly voice. Robert Lee Allen and Miss Norton were exceptionally good comedians. Gyorgy Dale and Juliette Lange were received with much favor. Business good.

JOHN A. DUNCAN, Jr.

KANSAS CITY

CINCINNATI

CINCINNATI (Special).—An interesting affair occurred at the Lyric theater Tuesday evening, Jan. 23, when more than 300 members of the Cincinnati Rotary Club and their ladies attended the performance of "Flora Bella," and after the play enjoyed a reception upon the stage in which Lina Abarbanel, Charles Purcell, and other principals of the company participated. Although "Flora Bella" presents nothing that is particularly new and much of its music seems reminiscent of previous musical successes of similar type, nevertheless, it proved a good entertainment and really deserved better patronage than it received. Cincinnatians are agreed that Madame Abarbanel is a talented actress and a delightful vocalist, while Charles Purcell is fast becoming a local favorite, being remembered especially for his previous work in the "Tik-Tok Man," and with the Ziegfeld "Follies." Hazel Kirke at the Countess Olga Drabetzky was accorded hearty applause, and Boyd Keith scored heavily in the comedy act.

"Daddy Long Legs" with George Allison and Frances Carson is drawing well at the Grand, considering that it was seen here last season with Henry Miller in the title role. The company is a capable one and the piece mounted with taste.

Three plays are offered by the Little Playhouse company this week. "A Merry Death," by Eryelov; the Yiddish play, "She Must Marry a Doctor," and a French skit, entitled "The Little King," by Witter Byer, the young Harvard poet. More about the casts next week.

"The Flame" Richard Walton Tully's drama of life in Mexico has been secured by Manager C. Hubert Heuck, for an engagement at the Lyric in February.

Eva Tanguay tops the bill at Keith's and again demonstrates her hold on the public, for Manager Ned Hastings reports one of the best weeks of the season. The remainder of the bill pleases.

A novelty is offered at the Empress Theater by stars of the famous Kilties' Band. J. Coates Lockhart, the Scotch tenor, makes a big hit with his songs, and the Kilties' costumes made a striking appearance. Harry Brooks and a clever company in "The Old Minstrel Man," pleased the Empress patronage, and the rest of the bill is a good one.

Jake Bohrer, for many years the leader of the orchestra at Keith's Theater, has just recovered from an illness of seventeen weeks and returned to his post Sunday night, and in his feature of the Sunday night performances occurred when Miss Tanguay, who was largely instrumental in persuading Jake to return to the theater sooner than he had expected, insisted that he share her honors. For the first time the Keith audience got a glimpse of Jake from the front, his bald spot hitherto being his mark of distinction by which he was known.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—"Twin Beds" at the Strand, Jan. 26-28, followed by "Fair and Warmer," Feb. 3-4. San Diego has been getting some fine rals during the past few days, but it has been benefited business at the local theaters, as people were forced off the streets. At the Savoy: The London Bell Ringers, Percy Chapman and Johnny Morris in "The Betting Bette," Olive Brisco, Sisbee's Dogs, Smith and Kaufman, and the second episode of "The Secret Kingdom," made up a bill that was well received.

The Hippodrome program at the Spreckels for first half of week, Jan. 21, gave the best of satisfaction, and the business was all that could be asked for; Emil Wiss and company, Charles Sweet, The Manders, Clara Milo, Borden and company, Stratton and Dancers, and the new installment of "The Purple Mask," made up the bill.

ALLEGTON, PA.

ALLEGTON, PA. (Special).—The Orpheum opened most auspiciously to crowded houses. This Wimber and Vincent house is among the finest theaters of the State. It has been completely modernized. The seating capacity has been doubled and the foyer and lobby enlarged to accommodate the additional seating capacity. Keith vaudeville is being booked.

The Lyric had Julia Gifford and a poor company in "Sweethearts." Two years ago Christie MacDonald gave us the same Victor Herbert opera and the present production was very much inferior. Nancy Boyer in "Jerry," a Billie Burke success, played to good houses. Current week: Hammerstein's "You're in Love," previous to its Casino (New York) opening, and we are scheduled to see Dippel's "Love Mill" the same week. "Pom Pom" following will give theatergoers plenty of musical comedy and a longing for a good drama of which we see too little this season.

POD L. SHOTWELL.

SCRANTON, PA.

SCRANTON, PA. (Special).—Poll's: The Five Cents and Jimmie Glides in "The Man Hunters" headed two very good bills week Jan. 2 to excellent business. Both scored heavily. The other, Nine Musical Maids, Doc. O'Neill, Force and Williams in "Ski Birk with St. Leonard and Millard McCormick and Wallace, Leverick Trio, and their home, George and Eddie in "The Island of Desire" and William Ferguson in "The Price of Silence," were two of the best moving pictures seen here in some time and greatly pleased.

Majestic: "The High Life Girls" company gave a splendid, clean performance week Jan. 21, with Michelena Pennefitt and Beatrice Harlow to good business. The special attraction was Warren Lincoln Travis, the world's gladiator, open to all competitors.

Regent and Strand with latest photoplays. B. R. O. C. B. DERNAN.

J. VAN CARTHILL.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: Mischa Elman concert, Jan. 23: "Daddy Long Legs," Jan. 24, 25, and matinee; Guy Bates Post, presenting "The Masquerader," Jan. 26, 27, and matinee. Dominion: Dr. Joyce's Sanitarium, Smith and Farmer, Pepino and Perry, Dunn-Hedley Troop, and Gus Gray pleased the usual capacity houses Jan. 22-24.

The Family: Vaudeville and pictures to good business, week Jan. 22-24.

STEIN'S
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NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

SAN JOSE, CAL.

SAN JOSE, CAL. (Special).—Victory: "Hit-the-Trail Holiday," George M. Cohan's fine piece hit the bull's eye in popularity so forcibly when it appeared here a fortnight ago that the company headed by Frank Otto and Lois Merrill, were brought back for a return engagement, playing again to capacity houses, who rather enjoyed the novelty of seeing the play before it appeared in San Francisco.

"The Bird of Paradise," with Olin Field as Luana returned to San Jose on its annual tour, Jan. 20, playing to large houses. Richard Walton Tully, the author, has many friends in the Santa Clara Valley, and formerly owned a large country place near San Jose. Therefore a Tully play is a sure winner in this city, as is a Moroso production.

Completing the well-chosen cast of "The Bird of Paradise" was a number of capable players, among them being Arthur Maitland as Dr. Wilson, David Landis as "Ten-thousand-dollar" Dean, the beach-comber, Robert Morris as Captain Hatch, and James Nelson as the priest.

Kohl and Dill themselves, the well-known California comedians, who have recently been devoting their energies to the silent stage, at the Victory, Feb. 4, 5, in their latest zoom-destroyer, "The High Cost of Living."

"Experience" will be presented by William Elliott, F. Ray Comstock and Morris Gest at the Victory, 10-21, playing five performances.

"Fair and Warmer" with Henry Stockbridge and Lotus Robb in the leading roles comes to the Victory for three performances, Feb. 16. The seat sale is very large in spite of the fact that many San Jose watergoers motored to San Francisco to see the production during its five weeks' run there at the Cort. Stockbridge has a large following in San Jose.

Other than the road attractions, the Victory is dark for the time being. The Ed Redmond Players, the stock company which claims San Jose and the Victory Theater as its permanent home, journeyed to Reno for the Winter carnival and proved so popular there that they have been prevailed upon to remain for an engagement of six weeks at the Majestic Theater. Heading the company there is Ed Redmond himself with Roscoe Karns and Bert Chapman playing the juvenile leads alternately, and Ruth Renick and Mary Newton essaying the principal feminine roles. The players will return here later in the season. FRANCES ROBINSON.

NORWICH, CONN.

NORWICH, CONN. (Special).—Davis: "Flora Bella," the New York Casino musical comedy success, was presented Jan. 12 by a competent company to a crowded house. Mortimer H. Weidon, Elmer Henry, Ben Grinnell and others of the cast made individual hits, and the chorus, though small, was tuneful, and the scenery by Joseph Urban very beautiful. The vaudeville bill, week Jan. 15, included the Military Quintette, Bradley and Ardine in a very artistic dancing act, Warren and Conley in the skit "On the Boardwalk," Kane Brothers, gymnasts. Week Jan. 22, the program consisted of the singing dramatic sketch "Memories"; Kimball and Kenney, expert banjoists; The Three Kondells, wire artists; Mohr and Moffett, Moran and West. At the Breed's, Springfield, the pictures continued to be shown. The Auditorium after several years of unsuccessful management by Shannons & Egan, closed for a few days for renovation and opened Jan. 24 under new management, presenting a program made up entirely of the very latest and best in pictures and black-class music by a string orchestra, directed by Glen Phillips, a former talented leader of the orchestra at the Davis Theater. The opening bill will consist of Clara Kimball Young in "The Common Law" and the "Property Man." EDWARD H. TIBBETTS.

NEW BEDFORD

NEW BEDFORD, MASS. (Special).—Olympia: Jan. 22-23, Vaudeville, Wong Schank Tino Troupe of Equilibrista, Empire Comedy Four, Abe Marks and company in "Getting the Money," Clover Leaf Trio and Hayden and Stewart. Amateur night Jan. 26. At the Kiddies' Show, Jan. 26, William Ritchie, singer, and Leonard Jewitt, dancer, gave promise of important achievements hereafter. Moran's Pictures, Orpheum, the program of "The French Frolics" was marked by frequent demonstrations of high approval, Jan. 22-24. Lena Daley, a cheery damsel, surcharged with glee, sings excellently. Harry Hello Jake Fields, Walter Finnegan Parker, Caroline Warner, John O. Grant, Edna Raymond, Charles Glick and Harry Morrissey participated in the fun.

Strand: The Thomas Musical Comedy Company drew big crowds Jan. 22-24, 26, 27. Charlie Neil, Tom Thomas, Martin Lee, Peggy Burns, Silvia Pearl, Ruth King Haskell Sisters and the McLean Sisters contrived to keep the fun going in the most hilarious manner. With scarcely the semblance of an idea suggestive of a plot, the individual performers by introducing comic and characteristic business made an entertainment that was highly amusing. Julian Doust and the French Pipers, Jan. 26.

Bijou: Thomas Musical Comedy Company in "Siege and Cooper," Jan. 25. Photoplays at Allen's, National, Colonial and Strand.

WALTER S. MACPHAIL.

NEW ORLEANS

NEW ORLEANS (Special).—Rose Stahl, always entertaining and captivating, was the attraction at the Tuluane, Jan. 20-24, in "Our Mrs. Chesney," "Experience," Jan. 25-Feb. 3. At the Crescent, Jan. 20-27, Neil O'Brien's Minstrels. The company is a good one and the specialty features are particularly enteraining. "Mutt and Jeff's Wedding" Jan. 28-Feb. 3. The Lyric, where burlesque prevails, continues to draw fair audiences. At the Orpheum, week Jan. 31-Feb. 7, the features were: Hermine Shone, Pauline Thurston, Leo Henning and company, Clarence Oliver and George Ollp, Estelle Wentworth, Walter Brower, Caliste Conant, Beeman and Anderson and the Orpheum Travel Weekly. Harold Ganz, pianist, and Albert Spalding, violinist, gave a joint recital at the Athenaeum, Jan. 22. Alonzo Glick in son recital at the Athenaeum, Jan. 25. The Boston National Grand Opera Company will give three performances at the Lafayette Feb. 6, 7.

J. M. GRINTERO.

NEWARK, N. J.

NEWARK, N. J. (Special).—"The Flame" was presented at the Broad Jan. 22-27. Mr. Tully sent the Newarkers a well-balanced cast, including Wilson Day, Van Hensselaer Townsend, Bebbie Lane, Peggy O'Neill, Louis Anchor, Robert P. Gibbs, Carlos Villa, Jack Kinney, La Clefette, Fred Penna, Harriet Sterling, Leah Bell, William O'Day, W. J. Brady, Byron Mervil, Helen Carew, Richard Gordon, Harry Mervil, Violet Heming, George Le Soir, Anna Warington, James Seelye, Mabelia Seams, Thomas Gillen, Eugene Minchen, Cora Mendez, and John Paul. Current week, "Alone at Last."

Alexander Carr and company pleased the crowded house at Proctor's, Jan. 22-24. Others on the bill were Eddie Carr and company, Huford and Chain, Ruth Thomas, Stafford Pemberton, Albert Tovell, Montrose and Allen, Leah Nora, The Berrens, Martinetti and Sylvester.

At Keeney's: Walter and Alf Carlton, Ned Norton and Ada Ayers, Lowell and Esther Drew, Eddie Lorraine, Robert Georgia, Elfreda Byers, Rosalind Leslie, John Carter, Earle Mitchell, Bert Robinson, Charles T. Lewis, Renee Bonnett, W. E. and Lee, Eddie Dunn and John Lee.

At Landis's: "Ardian," Douglas Graves, Catherine Wayne, Viola Holliday, Billie Wayne, Ruth and Ethel Warren, Jack and Adele Corneilla, Rieder Troupe.

At the Strand: Manager McNally presents a good bill, including Barney O'Day, W. E. Whittle, Zarrow Quartette, Jack Rino, Edward Makey, Sue Emerson. At the Lyric, variety to please. Billie Watson's "Beef Trust" played to their usual big houses at the Empire Jan. 22-27. Edward Soragan and Harry Roche are resting in Newark.

TORONTO

TORONTO, CAN. (Special).—Royal Alexandra: Jan. 22-27. The Passing Show, and Ed. Wyman and host of others, equally good, to bid business. The best Winter comedy show we have seen here is the verdict on all sides. Belle Ashlyn is splendid; Ma Belle and Ford Sisters dance beautifully and the travesty of Shylock, Portia, Romeo and Juliet is extremely funny.

Grand Opera House: Griffiths' "Intrigue" is drawing crowded houses, and probably may extend its time to another week. Low's: Another good bill is put on this week with "Everywoman's Sister" as the star piece. The plot, though slender, as interpreted by the company, is very effective. "The Four Chicks," Dale and company. Two Meibas's and Lulu and Quinn all score. Big business.

Shes': Sam and Kitty Morton, Will J. Ward and Harry Green and company are chief numbers of a fairily interesting bill. Excellent attendance.

Hippodrome: "Surprise Party" a clever little skit scores well; Dean and White are also good.

Marsley Hall: Mischa Elman to big audiences. National Chorus, assisted by Morgan Kinmont, tenor of Chicago Opera company, Jan. 26. Sold out house.

DES MOINES, IOWA

DES MOINES, IOWA (Special).—Berchel Theater (Elbert & Getchell, managers): "The Merry Rounders" for burlesque part of week, Jan. 22. featuring Reynolds and Hays, comedians, one of the best shows of the season, drew their always capacity house. A well-dressed chorus that could sing, dance and popular. "The Blue Paradise," for two performances, Jan. 21.

Orpheum (Elbert & Getchell, mngs.): James Kirkbride and company in a comedy sketch.

"The Bachelor," Connally Sisters "A Day at the Circus," University Four, Van Alstyne Bros, last week.

Orpheum (George Sackett, res. mng.): Bert Leslie and company in a comedy skit "Hogan in Mexico," Laune's classic dancers, featuring Miss Una, Alexander Kida, Natalie Alt, Bert Fitzgibbon, Brent Hayes, Mr. and Mrs. Gordon Wilde, make up another well-balanced bill that the Orpheum has been giving their patrons most every week this season.

Majestic (A. Franklin, mng.): "War Brides" with Nasimov, to a splendid business. The Garden featured Jack Pickford and Louise Huff in "Great Expectations," and House Peters and Myrtle Stedman in "The Household of Three Women," also the new Bushman-Bayard serial.

The San Carlo Opera company pleased fair-sized audiences during the engagement at the Coliseum. Frits Kreisler in recital, Feb. 5. June Van De Bogart, a Des Moines girl, has joined the Moran Art Dancers, touring the Orpheum circuit.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—Orville, Harrold, tenor, was the particular star of a highly stellar bill at the Orpheum. Two new playlets, one with Will Cressy and Blanche Dayne, the other with Imhoff, Conn and Corseone, evoked continuous merriment. The leopard act of Dolores Vallecita thrilled.

Winston's Water Lions and Sea Nymphs drew capacity houses to Fantasia, the entire week. The grand opera melodies by La Scala Sextet were roundly applauded.

The raffery of Georgia was the feature of the Hippodrome bill, LeRoy and St. Clair, on the bill at the Strand, were a mine of hilarity.

The Lyric musical stock company presented a farce entitled "U and I."

The Union Opera House, at Union, Ore., one of the finest of its class in Eastern Oregon, was entirely destroyed by fire the morning of Jan. 18. JOHN F. LOGAN.

HARTFORD, CONN.

HARTFORD, CONN. (Special).—"Mother Carey's Chickens," a new play by Kate Douglas Wiggin and Rachel Crothers, produced by John Cort, staged by Max Fierman, at Parsons', reviewed in Marion of Jan. 27.—Ed.

Many of the most successful plays seen in New York have appeared in Hartford before reaching the metropolis. Among these might be mentioned "Turn to the Right" and "The Cinderella Man." "Mother Carey's Chickens" is of very much the same type. Indeed it was the general verdict in Hartford that this play should rank with the best of its kind seen here in recent years. The Courant and other newspapers were warm in their praise.

NETTIE WEMBLEY SMITH.

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LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House:

"The Only Girl," Jan. 10, repeated the hit made last season and was thoroughly enjoyed by large audiences, both matinee and night. The English extravaganza, "Aladdin and His Wonderful Lamp," held the stage for four performances, Jan. 19-20, and "Guy Bates Foot" in "The Mysterious," Jan. 21, drew a capacity house and met with a hearty reception.

The individual members of the company were excellent and the entire performance was the most thoroughly satisfying seen here for a long time.

"Fair and Warmer," Jan. 25.

Princess Theater: Tassel and Young's Southern Beauties Musical Comedy Company opened a six weeks' engagement, Jan. 15, with "The Widow Green" as the bill for the first half of the week, followed by "A Day at Monte Carlo" for the balance.

The Lyric had Dr. Zell Hunt, hypnotist, Jan. 15-24, in addition to the regular picture program. The Majestic is doing good business with a good line of drama and vaudeville, and the Star, Unique and Empire are getting their share of patronage. The Patriotic Dance Hall is undergoing alterations and will be opened in the near future as a picture and vaudeville theater under the management of W. L. Stewart.

DECATUR, ILL.

DECATUR, ILL. (Special).—"Gipsey Love" was the attraction at the Lincoln Square Jan. 18; well received by a fairly good house. Anas Shriner in "The Jollies of 1917" to good house Jan. 20; some matinees from Springfield. "In Old Kentucky," matinee and night Jan. 21, to night business. "The Tivoli," Feb. 12; Stuart Walker's Portmanette Theater, Jan. 18; "Blue Paradise," Jan. 24.

The "Jollies of 1917" put on by Anas Shriner of Springfield, Ill., played at the Lincoln Square Theater to a capacity house Jan. 20. Decatur citizens were not spared in jokes perpetrated by the dusky comedians. Arthur D. Mackie and C. F. Buck easily took the honors as burnt cork talent and Miss Peppy Powers gave several clever singing and dancing numbers. Ridgely Hudson's impersonation of Harry Lauder "took the cake" and his comical dog "brought down the house." Charles J. Lorch, with his cornet, answered encore after encore. Following the performance the Springfield men and women were entertained at supper.

May Irwin in "39 Washington Square" Jan. 24 was immense. She is a great favorite here. FANCY S. EWING.

SELMA, ALA.

SELMA, ALA. (Special).—Academy of Music: O'Brien's Minstrels, Jan. 18, to capacity. Standing room only. Sarah Bernard, Jan. 21; "Watch Your Step," Jan. 22; "Experience," Feb. 8. Moving pictures at the Academy of Music and at the Walton, week Jan. 15, packed the houses.

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Coast, Pa. (Special).—Betty Frederick, who plays Phyllis Gregory in "The Millionaire's Son and the Shop Girl," was ill to appear here Jan. 22, but the company did nobly with her role omitted. Hope Wallace had the leads of Katy, Hans and Fritz Jan. 20.

M. J. BERLINS.

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Doris Hayes, Rosalie & Bert, Hastings & Frazer,
Howard & Howard, Jack Wilson, Joe White, Fred
Gandy, John Jordan, Morton & Glass, etc., etc.
125 Broadway, New York. (Phone Bryant 4-2505.)

SPOKANE

SPOKANE, WASH. (Special).—Auditorium A
capacity house erected for the Dalglish's Bal-
let House, Jan. 18. The tour of this com-
pany through the Northwest has been a series
of artistic triumphs, and Spokane was no ex-
ception.

Chasing both to be in Spokane this week, Mr.
and Mrs. Bob Fitzsimmons reconciled their dif-
ferences following an estrangement of twenty
months. The former world's champion heavy-
weight was here on the Pantages tour, and his
wife, a former actress, was in Spokane doing
evangelistic and welfare work. They were
brought together through the good offices of a
local minister, a mutual friend. Fitzsimmons
stated that he is considering going into evan-
gelistic work on the expiration of his vaude-
ville contract.

ROBERT S. PHILLIPS.

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JACKSON, MISS.

JACKSON, Miss. (Special).—The Century (W.
L. Fall, manager), "Watch Your Step," Jan.
18, pleased full houses with its attractive num-
bers and the best company here this season.
Miss Leach receiving call after call for her
splendid specialty dancing, the audience being
most enthusiastic. Rose Stahl, Jan. 26, as
"Mrs. McChesney," delighted fair house. Sara
Bernhardt, Dec. 31; "The Crisis," Feb. 1-2;
Cyril Maude, Feb. 20; "Little Cafe," Feb. 22.
The Majestic has Geraldine Farrar in "Temp-
tation," Fannie Ward in "Betty to the Rescue,"
Mrs. Marsh and Bobbie Harren in "The Wharf
Hat," Owen Moore in "A Girl Like That," Anita
Stewart in "The Darling of Trans," Frank
Krebs in "The Kiss to Go." The
Theatre offers the latest screen plays.
ALBERT G. BRAIN.

REPORTS FROM MIRROR CORRESPONDENTS

EDMONTON—CALGARY

EDMONTON, ALTA. (Special).—The Empire,
which has been dark the last couple of weeks,
reopened Jan. 22 with Albert Brown in "The
Black Feather," a play written by Mr. Tre-
maine, the Mission's Montreal representative.
"The Second in Command" followed.

Pantages bills during the past few weeks have
been of an unusually high order. Frank Foarty
headlined and although new to Pantages audi-
ences gained their immediate favor. Grace Ed-
mond, a sterling actress, was another who was
thoroughly liked. The Bero Diving Girls, Dix
and Dixie, "The Mystic Bird," Mack and
Vesmar were other good acts. Daisy Jerome, an
English comedienne, made an excellent impres-
sion. Other acts, Morton Brothers, "The Juncie
Man," Amorus and Mulvey, and Harry Rose.
Business the last three weeks the biggest in
Pantages local history. The Famous Musical
Comedy company, at the Bijou continues to do
big business.

CALGARY, ALTA. (Special).—The most note-
worthy acts in the Orpheum bill, Jan. 8-12,
were Madame Chilson Orpheum, whose beauti-
ful voice gained her many admirers here long
ago; George Nash and company in "The Unex-
pected," and the Faber Girls, the other two
acts of which were Maries, Milares, Harry
Lester Mason, Foster Ball and Kermus, Cripps,
and Howard's Animal Spectacle. George Ayres-
worth's company in "The Rosary" followed
for three nights and pleased good business. The
Orpheum bill was headlined Jan. 15-17, by the
Japanese prima donna, Haruko Onuki, who pos-
sesses a lovely voice, which has been beautifully
trained and sings delightfully. Beatrice Her-
ford's clever characterizations were greatly en-
joyed. Other good acts, Wallace Galvin, Frances
Nordstrom and William Pinkham, Florenz Ames
and Adelaide Winthrop, Riggs and Witchie, and
Miss Leitch, Jan. 18-20. "The Second in
Command," by local people under the capable
direction of Ernest Willis, for the benefit of local
audiences drew good houses.

At Pantages, Jan. 8-12, "The Australian
Woodchoppers," Elizabeth Cutty, "A Telephone
Ranee," Bobbie and Nelson, "The Belsair
Brothers," Dix and Dixie, Grace Edmund, "The
Mystic Bird," Mack and Vesmar, Frank Foarty,
and the Bero Diving Girls, Jan. 18-20. Ca-
pacity business.

MEMPHIS, TENN.

MEMPHIS, TENN. (Special).—Despite snow and
sleet the last fortnight (Jan. 8-22) in Memphis
theatrical circles has presented good crowds
and good bills. E. A. Schiller, New York thea-
trical manager, was here week Jan. 21. Mutt
and Jeff at the International Circuit closed
last night, Jan. 20, one of its engagements to
have finished. Several of the cast were good.
Bobby Kramer, Ballett Bertram, Earl Redding, and
Jerry Sullivan in leading parts. Oliver Morocco
presents "Peg o' My Heart" week Jan. 21 at
the Lyric.

At the Orpheum Hermine Shone in "Mary
Ann" scored in a program ending Sunday; other
numbers of bill excellent. Week Jan. 22 Manager
Arthur Lane has Miss Evan Burrows Fon-
taine and classic dancers, Ward Brothers, Eddie
Dowling, and others.

The big news of the week is the closing of the
theaters themselves. It is announced that the
Loew vaudeville will open Feb. 12 at the Lycum-
Wednesday, Jan. 24, the Minnesota Symphony
appears at the Lycum. Today night and the
next morning the theater will be done over by
stage artists, painters and mechanics. Mr.
Schiller is here as Loew's representative.

Coincident with this change came radical
changes with the Lyric that has been a big suc-
cess this season, after the week Jan. 21-22 the
International Circuit productions give place to
"Stop, Look and Listen," Irving Berlin's musical
comedy; Serge de Diaghilev's Ballet Russes,
Jan. 21; at the Lyric, Feb. 5, matinee and night;
Boston National Grand Opera. Other performances
at the Lyric, the Winter Garden Show,
Sarah Bernhardt, "It Pays to Advertise," Otis
Skinner, "Birth of a Nation," Cyril Maude,
and Maude Allen. The Lyric, on Madison Avenue,
lighted by the Great White Way, with fine
approach and touched up a trifle in its furnish-
ings, is an ideal, modern theater. Picture shows
are all doing nicely.

G. C. GAISMAN.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—The Old Home-
stead (now in its thirty-third year) drew large
audiences to the Majestic Jan. 22-27 and gave
the best of satisfaction. James O. Barrows is
fine as Joe. "Which Shall I Marry?", Jan. 29-Febr. 3.

Mrs. Vernon Castle in "Patria" was the
picture act at Keith's, Jan. 22-24 to jammed
houses. On the stage were Miller and Tyle,
two colored comedians; Rose La Harte, singer,
assisted by a man and woman good violinist and
piano player; June Mills took good violinist; the
Folies dance gracefully and Miss and Mrs. Al-
lison have a funny sketch. "The Little Girl
Next Door," Jan. 25-27; Carrie De Mar, Willis
Granger and company, Burns and Veron, and the
Juggling Neasons.

Headed by Harry Seymour and James Lake,
two clever character men, "The Auto Girls,"

crowded the Academy of Music Jan. 25-27.
Carol Schroeder is the leading woman and a
clever chorus helps make up the ensemble. "The

Big Review of 1917," Jan. 28-Feb. 3.

Jersey City Lodge, T. M. A. installed officers
Jan. 28, and a collection followed.

HOBOKEN, N. J. (Special).—Mollie Williams
and her own big company at the Empire, Jan.
22-27, to very large audiences and the bill was
good one. Miss Williams and Fred Fanning
had some good work. "Dance Entertainment,"

Harry Hastings' company, Jan. 28-Feb. 3.

The local Elks have commenced rehearsals for
the annual minstrel festival, March 19-20.

WALTER C. SMITH.

BRUNSWICK, ME.

BRUNSWICK, ME. (Special).—City Hall:
"Why Smith Left Home" (local), Jan. 28.
Brunswick Orchestral Society, including fifty
musicians, Jan. 30; Chapman Concert Company,
including Louis Graeber, baritone; Miss Eleanor
Painter, soprano, and Samuel Gardner, violinist.
Feb. 1; Schroeder Trio concert, Feb. 10.

Cumberland: B. F. Keith's vaudeville, from
Keith's Theater, Portland, gave two performances
Jan. 20 to packed houses. Photoplays,
silent and heat, Jan. 22-23 and Feb. 1.
Up-to-date photoplays at the Pastime Jan. 22-
23 and Feb. 2-3.

JAMES F. KNOWL.

FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Savoy: "In
Mexico," with a company of ten, Jan. 22-27.
Conlon Parks Trio, the Oklahoma Four, Albert
Chevalier in "The Bottle," Catherine Crawford
and Her Paris Beauty Show (a great big act
and hit, one of the best of the season), Bradley
and Ardine (played a return engagement by
special request of hundreds of the patrons and
again scored), Jack Reddy, Vivian Cahill, Payne
and Nesbit, Merriam and Lee, Campbell and
Downes, Billie West, Hearst Weekly and "The
End of the World" to S. R. O.

Bijou: Bert Wainwright, Estelle Althouse,
Wm. H. White and Minerva Wright in "A Hol-
lywood Romance," Kimball Oriental company,
Charles Nevin and Ada Gordon, White, Mulay
and White, Dancer and Chico in "The Great
Secret," Pauline Frederick in "The Slave Mar-
ket," Safety-First Ambrose, The Merry Maids
of Japan, "Pearl of the Army," Blanche Sweet
in "The Evil Eye," Tyler and St. Clair, Katherine
Riley, Belle and Mayo, the Crownwells, and
Joe Jackson in "The Lion in the Cage," to
S. R. O.

Miss Mary Canney, a talented dramatic writer
of this city and New York, who has had sever-
al of her plays produced with much success,
is at present engaged upon a strong American
drama which contains many new ideas in dra-
matic construction.

"Elmer, Miss Heiraten" ("One Must
Marry"), a comedy of German life, was pre-
sented by the members of the German Depart-
ment of the Technical School, Jan. 20, to a
large attendance. Excellent acting was done
by Elsie Owen, Philip Borden and Robert Al-
mond.

W. F. GEE.

HAMILTON, CAN.

HAMILTON, CAN. (Special).—Grand (Alfred
Strong, manager): Week Jan. 15, "Intoler-
ance," two a day to capacity houses; "Fair and
Warmer," Jan. 22; Guy Bates Post in "The
Wanderer," Jan. 24; "Aladdin and His
Wonderful Lamp," Jan. 25-27.

Theodore Martin, the Scottish tenor of New
York, a former Hamiltonian, sang here in concert
Jan. 7, and crowds were turned away.

Hubert Footner, author of "Shirley Kays,"
now running at the Hudson Theater, New York,
is an old Hamilton boy, and the success of his
play is watched with great interest here.

Temple (James Wall, manager): recently this
theater gave a novel vaudeville show, an all-girl
bill, which made a big hit. In the company,
Mabel Adams and Marion Murray, Marie Stoddart,
Five Violin Mimes, Three Jordan Girls,
May Elmo and Violet Carlton, De Bourg Sisters,
Alice and Alice Delmores, Irene and Fay
McKenzie. Week Jan. 15, Bud Grey, Merrick
and Hart, Moran and Wiser, Edna Munsey, Mrs.
Gene Hughes and company, Big City Four, and
the McIntrums, and pictures.

The Lyric, moving pictures, had capacity houses
daily. All Pictures, same date.

Savoy (George Street, manager): Clean bar-
racks drawn good houses for two-a-day shows.
Social Follies, Jan. 15; "Thoroughbreds," Jan.
22. From the time the war tax was placed on
theater tickets by the Government, until it was
remititted, Manager Strong paid the war tax on
all tickets for soldiers in uniform out of his
own pocket. As there are over two thousand
soldiers in training here, and the Savoy is one
of their favorite amusements, this generous
action is much appreciated by the men in khaki.

MINNIE JEAN NISBET.

HOUSTON, TEX.

HOUSTON, TEX. (Special).—Majestic: This
week's bill, Jan. 15-20, is surely a humor
and better than the one previous. The head-
liner is hard to pick between Raymond Bond,
with Elizabeth Shirley in "Hannants," Harry
Gerard and company in "The Wall of an English
Morn," and Lew Madden and company in "Mon-
day Morning." All of these three numbers are
exceedingly good and won applause from all
corners of the house. Gertrude Van Dyke—the
artist's model of vaudeville—is seen in some
pretty costumes and heard in some popular songs.
She is assisted by Vincent Vandyle on the piano,
who gives some classic selections that are worth
hearing. The Faynes, in their comedy novelty,
in a "Conservatory," furnish fun that gets
them over the footlights and draws deserved
applause. Josephine Davis sings some new songs
and gives them in a new way. She made a hit
with the audience. Leo Barrill and company in
acrobatics, a world seeing.

Princes: The Shanes, Trio, billed as headliners,
present a variety of dance and songs that won
applause from the start. Kays and Richardson,
regular rustlers, proved a treat. Their songs
are new and catchy. Le Roy and Paul give an
excellent exhibition of high-class acrobatic stunts.
The Adanac Trio are good singers. Their Hawaiian
songs were really good. The first chapter of
"Pearl of the Navy" serial made a good im-
pression, and no doubt it will be followed as
closely as the last serial, "The Shaking Shadow."

Queen, See, Rex, Key, Crown, Isis, and Liberty,
all moving picture houses, crowded. Photo-
plays the best.

HERBERT GORDON.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace, Jan.
22; Leroy and company in "The Escape," to-
gether with the "Hippodrome Four," were the
leading acts. Manager William H. O'Neill has
just returned from New York City, where he
secured some first-class bookings for both of his
theaters here. Auditorium, Jan. 29: The Chi-
cago Stock company commenced a week's engage-
ment here today. New Park, Jan. 30: "Mother
Carey's Chickens" drew fair houses. Managers
say that business was never better in all lines.

J. J. MADDEN.

STEIN'S
AKE-UP.
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

CLEVELAND, O.

CLEVELAND, O. (Special).—One of the most beautiful productions and most costly we have had this season is "Sibyl." It shows Julia Sanderson at her best. Joseph Cawthorn does the best comedy work of his career. Donald Brian makes the most of his part. It is almost the same cast as appeared at the Liberty. New York. Rose Detting replaces Josephine Whittel and Queenie Vassar replaces Minnie Gay. Current week, Otis Skinner as "Mister Antonio."

"Very Good Eddie," the Princess Theater production, pleased big audiences at the Colonial, and made a distinct hit.

Hippodrome offers Eddie Foy and Family, and Julie Ringo as the headliners. Prospect: For the Man She Loved. Current week: "Peg o' My Heart." Star: "Burlesque Review." Empire: "Hello, Paris."

Boston National Grand Opera Company at the Hippodrome, Jan. 29-30-31, matines and night. "Tosca," "Bohème," "Madame Butterfly," "Aida," "Duchess," Vaughan Glaser and Fay Courtney in "Prince Karl." Current week: "Rebecca of Sunnybrook Farm."

Week of 29, Colonial: "The Passing Show," with Ed Wynn and New York cast. Boston symphony Orchestra, 25. Gray's Armory. Allan Forrest was the guest of the Screen Club at its dinner Wednesday.

GEORGE B. MCKITTERICK.

POUGHKEEPSIE

POUGHKEEPSIE, N. Y. (Special).—Collingwood Opera House: Al. G. Field's great minstrels played to standing room and enjoyed nice business. Jan. 26. In "Christians at Home" and "The Guilty Woman," with Vera Townsend and La Salle company presented. Jan. 27. their latest musical comedy "Step Lively." The musical numbers were well rendered and the comedians, prima donnas and the chorus girls were all in all a first grade musical production. Some of the principals were Hal Johnson, Billy Wynn, Clyde Long, Geo. P. Watson, Florence Little, Stella Donahue, the Broadway Four, and Naomi, the girl violinist. "Civilization," 26. A. EDWARD WALKER.

REGINA, SASK.

REGINA, SASK. (Special).—Regina Theater: Albert Brown in "The Black Feather," Jan. 15-17. Excellent company and business. Vaudeville, 18-20, including Lew Pittman, Hiley and Haley, The Archie Nichols Trio, and Chico Beckworth's Divine Nymphs. Good business. "In Walked Jimmy," 22-24. Rose, Rex and Roseland, pictures, are all doing excellent business.

S. G. MCINTYRE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Mauds (Chas. Frohman, Inc.): N.Y.C. Dec. 26—Indef.

ARLISS, George (Klaw and Erlanger) and Geo. C. Tyler): Phila. Jan. 22—Indef.

ARMAND and the Girl (William Harris, Jr.): Chgo. 21—Indef.

BEN-HUR (Klaw and Erlanger): Balt. 22-Feb. 3.

BOOMERANG, The (David Belasco): Chgo. Nov. 18—Indef.

BOXER, Nancy: B'klyn 29-Feb. 5.

CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13—Indef.

CHARLEY'S Aunt (United Producing Co.): Montreal 29-Feb. 3.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—Indef.

CLIDDERELLA Man (Oliver Morosco): B'klyn 29-Feb. 3.

CLARKE, Harry Carson, and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.

COME Back to Erin: Buffalo 29-Feb. 3.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—Indef.

COMMON Clay (A. H. Woods): Omaha, Neb. 31-Feb. 3.

Kansas City, 4-10.

DADDY Long Legs (Henry Miller): St. Louis 29-Feb. 3.

DITTRICHSTEIN Leo (Cohan and Harris): Washington 29-Feb. 3.

ELINOR, Kate: Phila. Jan. 22-Feb. 3.

EMMETT, Gracie: Detroit 29-Feb. 3.

EVERYWOMAN (Henry W. Savage): Kansas City, Mo. 28-Feb. 3. Tulsa, Okla. 4-5.

Muskogee 6. Fayetteville 7. Joplin, Mo. 8. Springfield 9. 10. Clinton 12. Sedalia 13. Jefferson City 14.

EXPERIENCE (Wm. Elliott): F. Bay Comstock and Morris Gest: Pittsburgh 29-Feb. 3.

Buffalo 12-17.

EXPERIENCE (Wm. Elliott): F. Bay Comstock and Morris Gest: New Orleans 29-Feb. 3.

Los Angeles 29-Feb. 10. Prison 11-17.

EXPERIENCE (Wm. Elliott): F. Bay Comstock and Morris Gest: Pensacola, Fla. 5.

Mobile, Ala. 6. 7. Selma 8.

Montgomery 9. 10. Birmingham 12-14.

FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—Indef.

HOUSTON, TEX.

HOUSTON, TEX. (Special).—Majestic: An other good bill week Jan. 22. The headliners are Sam Chip and Mary Marble and a company of eight stars in the musical fantasy "The Clock Shop." It has scored a hit at all performances. Another big feature is McEvitt, Kelly & Lacey. "The Piano Player" and "Address," Johnny Everett and Billy Parker are "The Golf Player." Dorothy Brenner is doing more than duplicating the success she won last year. Moran Sisters appear in a variety of dances.

Prince: An added attraction week, 21-27, is Alzada, the world's greatest hypnotist. The house has been turning crowds away at every performance.

Auditorium: Albert Spalding, the violinist, entertained about 2,000 people for municipal entertainment, Jan. 31.

The Minneapolis Symphony Orchestra in two concerts at the Auditorium, Jan. 26-27. Alma Gluck, 30. Cosy-Gulf: The Gazzan-Pollock Stock Co. opened Jan. 28, with the New York success "Kick In." This theater has been closed for some time. Seven M. P. houses crowded.

MONTREAL

MONTREAL (Special).—"Flora Bella" at the Princess, Jan. 22-27, fully justified the good things that had been said of it. Eleanor Henry scored in the title role. Lily Lombard, Guy J. Sampal, Mortimer H. Wadsworth and our old friend Ben Grinnell, all do good work.

The Orpheum had an exceptionally good bill week 22-27. May Tully's World Dancers are a particularly interesting feature. Una Clayton, an old favorite here, scores in "Collision." The latest success from her own pen, Geo. Houser, also well known here in the past, presents a series of character types in a way that stamps him as an artist, and there are a number of other excellent items.

The Star: "Charlie's Aunt," 29-Feb. 3. Ben Welch's show is one of the best that has visited the Gaiety this season. "Boon o' yest," a clever Revue, is going strong at the Canadian Franchise. Hawaiian Hula dancers are the feature at the Franchise. Sardou's comedy of "Les Femmes Fortes" is the bill at the National. W. A. TASSAYNE.

BILLINGS, MONT.

BILLINGS, MONT. (Special).—Babcock: On Tuesday, Jan. 22, the Oxford company again delighted the Billings Lycceumgoers in their rendition of the "Chocolate Soldier." The opera was presented under the auspices of the Billings Civic Club.

"The Birth of a Nation" with sixteen-piece symphony orchestra, Jan. 24 (return). EDWARD C. MANTS.

EILEEN VAN BIENE

In "HAVE A HEART"

Personal Direction HENRY SAVAGE.

Liberty Theatre.

WILLIAM E. MEEHAN

"MUGGS"

"TURN TO THE RIGHT." Management WINCHELL SMITH and JOHN L. GOLDEN.

LYNN FONTANNE

In "THE HARP OF LIFE"

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MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1901

PERHAPS the most commendable action that has been taken by the National Association of the Motion Picture Industry since its inception is that recently announced, whereby the organization has resolved to aid in the prosecution of any film manufacturer producing indecent pictures.

THE MIRROR has consistently opposed anything in the nature of suggestiveness on the screen; it has steadfastly advocated clean, wholesome pictures, as opposed to even those of merely morbid tendency.

Even if the public—or a certain percentage of it—demands films in which the taint of immoral suggestion is present, this offers no excuse for their production. And it is a very doubtful question if any considerable portion of the photoplaygoers care for pictures that offend good taste.

In the early days of the drama in England, there were periods when the *risque*, or even the openly obscene, were accepted as wit and patronized by society; in France, where there is a somewhat different standard of morality, at least in the matter of literature or the various arts, the sprightly vulgarisms—the daintily libidinous—have been popular with the "set," at any rate. In America we have imported and expurgated, to some extent, these forms for the stage. And in the larger cities a considerable patronage for this sort of thing has been established. Frequently, as a matter of fact, the bark is worse than the bite, and save for an increased diaphanousness in the costumes of the chorus, the actual lines and situations are seldom as black as they are painted. But even these have no legitimate excuse for being.

However, the pictures appeal to a far larger public than the stage; they have become the reigning source of amusement for the middle classes, and indeed every class has found in the films much that entertains, instructs and edifies.

Let us, then, take no chances. The suggestive, even in a mild form, must be eliminated from the screen.



WILLIAM RUSSELL (American Mutual) AND MABEL CONDON, Correspondent for THE MIRROR, Reading Script of "My Fighting Gentleman," by Nell Shipman.

It is a fine thing that David W. Griffith heads a committee to this end; that the Association is backing up the crusade, if it may be so termed; that the leading producers are in line with the movement, and that the Board of Review is also taking a firm stand. For it means that the screen will be kept clean!

"The wise exhibitor—the genius, or in other words, the hard-working and hard-thinking exhibitor—knows not only his patrons, but his plays as well."—J. V. Lynn in Paramount Progress.

Was not the recent assertion by Prof. William Lyon Phelps, of Yale University, that the motion pictures, by eliminating much of the cheap melodrama and low farce from the stage, are the greatest uplift influence in the drama to-day, something of a left-handed compliment? If, as would appear from the brief press report of his remarks before the National Institute of Social Sciences, the *savant* implied that the screen is a sort of sublimated cesspool for all that is objectionable in the drama then, in the parlance of the day, "he has another think coming."

"It isn't always necessary to 'knock 'em out of their seats' to have a success. It may not be that kind of a crowd. Better look your patrons over."—The Triangle.

There seems to be no end of organizations devoted to the laudable purpose of stamping out crime and evil of various kinds in the community and the country at large. One of the reasons, probably, that their efforts in some instances do not bear more and better fruit is that they get into the habit of "barking up the wrong tree." Take the Society for the Prevention of Crime, for example, which has recently addressed a letter to the Governor and members of the Legislature of this State, signed by H. C. Barber, superintendent, in which it is directly charged that the agitation for Sunday pictures is purely commercial. The writer also takes occasion to state that "under the loud assertion about their 'constitutional rights' they (the picture interests) claim the privilege of undermining the morals of the young and commercializing the vulnerability of the weak."

We grow so weary of trying to make these wilfully blind would-be protectors of the public morals see the light that the task becomes extremely onerous. To this extent it is true that there is a commercial reason for keeping the picture theaters open on Sunday: the exhibitor can depend on that day for making up a dull week. But, since amusements of the right sort are conceded to be a necessity, why is it right to permit Sunday concerts, or allow bootblacks, barbers and others to open their places of business on the Sabbath, and wrong to afford the public an opportunity to indulge in harmless entertainment? The writer of the letter suggests that there should be no admission charged for Sunday pictures. This is unfair and absurd. The exhibitors are not in the business for their health. They would have to pay their employees. Why not give away the Sunday papers and shine shoes freely on the Sabbath?

The whole truth about these various agitators for Sunday closing and other restrictive measures for the films, is that they are aiming at the moon most of the time. Murders go on, crime persists, gambling continues, whiskey is consumed, immorality flourishes just the same as when there were no motion pictures. But there have always been "uplifters" and crime-prevention societies. When they "got down to brass tacks" and worked under the intelligent supervision of the police departments

they have occasionally accomplished good. Often they have been annoying meddlers. But they must keep before the public eye, else they would die of inertia. And the leaders are generally anxious for notoriety. Having exhausted automobiles and dime novels, they turn upon the pictures, seeing nothing that is good but finding evil that does not exist. Again, we admit there are objectionable pictures, but how often must we repeat that they are comparatively few and far between. And the industry itself is stamping them out as rapidly as possible. It is, however, receiving no aid and being hopelessly hindered by the meddlesome agitators.

"Perhaps the most optimistic observation one might make of this industry, as it stands to-day . . . is the fact that its leaders are open-minded."—Motion Picture News.

Who and what is this Dr. E. P. Oberholtzer, who finds that only five per cent. of the motion pictures are legitimate amusement to-day, and that Charles Chaplin is "a fool"? We shudder for the fate of the pictures in Pennsylvania, where this man serves as secretary of the board of censorship. But when a man begins by indiscriminately calling "his brother a fool," he lays himself open to implications of even worse things. It would be as well, however, to keep an eye upon the worthy doctor until such time as he, by his own mistaken methods, shall fall into the pit which he has "digged for himself."

"Artistry means skilled workmanship in production."—Moving Picture World.

At the head of its film review page, a New York publication, styling itself the "newspaper of the Motion Picture Industry," after promising that it will furnish the exhibitor with honest, unbiased opinion of the pictures, says that this claim "cannot honestly be made by any other publication devoting itself to motion picture news." We advise that, until this assertion is susceptible of proof, the clause be eliminated.

ADAM HULL SHIRK.



VIVIAN MARTIN,
In "The Wax Model"—Pallas.

SCENE FROM "PATRIA"
International-Pathe.MAX LINDER IN EBBANAY "THE MYSTERY OF LAKE LETHE."
Broadway-General Film.

PATHE DEVELOPING SHORT SUBJECTS B. B. HAMPTON IS Plans for 1917 Embrace Much Attention to Brief Pictures; International Cartoonists Strengthen the Program Materially

One of the important plans of Pathe for 1917 embraces the development of the short reel program to keep pace with its features and serials.

The arrangement by which all International films are released by Pathe means in addition to a strengthening of the News Film, the entrance into the Pathe program of many of the most celebrated newspaper cartoonists in the world. The work of the majority of these famous artists is now appearing in the International's animated cartoons, released through Pathe, as part of a split reel cartoon and scenic.

Alternating weekly at the present time are the "Happy Hooligan" cartoons by F. Opper; "Bringing Up Father" by George McManus; "Jerry on the Job," by Walt Hoban; "Krazy Kat," by George Herriman.

man; the famous "Joys and Gloomas," by Tom Powers, and the original Katsenjammer Kids.

"The Island God Forgot" is the title of episode five of "Patria" in which Mrs. Vernon Castle is starred.

This serial, produced for International by Whartons, Inc., and released by Pathe, is scoring a big success throughout the country.

The fifth episode is announced for release Feb. 11.

The eleventh episode of Pathe's military-mystery serial, "Pearl of the Army," is entitled "A Million Volunteers." The production is by Astra and the star is Pearl White. This chapter has some unique surprises and fast action.

DETECTIVE PLAY IS COMPLETED FOR SELZNICK "Argyle Case," Featuring Robert Warwick, Finished by Director Ralph Ince

That celebrated detective story, "The Argyle Case," with Robert Warwick in the lead, has been completed by Ralph W. Ince for Selznick Pictures. This play was the joint work of Harvey J. O'Higgins and Harriet Ford, the noted American dramatists, who, in order to reach the heights of realism, called in as third collaborator the celebrated detective, William J. Burns. Robert Hilliard was the star of the original production, which enjoyed a year's run on Broadway and toured all the principal

cities of the country with immense success. The hero of "The Argyle Case" employs such scientific instruments as the dictograph and finger-print photography, and trails his prey in the up-to-date manner of such real detectives as William J. Burns.

The cast includes Charles Hines, Frank McGlynn, Arthur Albertson, Garelle Marche, Elaine Hammerstein, Frank Evans, John Fleming, H. Cooper Cliffe, Mary Alden and Robert Vivian. The picture was directed by Ralph W. Ince.

SEVEN-PART FEATURE FOR ETHEL BARRYMORE Metro Picture Will Be Titled "The Call of Her People"; Taken from "Egypt"

Adapted from Edward Sheldon's play, "Egypt," by June Mathis, Ethel Barrymore's next feature from Metro will be in seven reels, a special release, and called "The Call of Her People." The play was presented on the stage by Margaret Anglin, John W. Nobis, who directed Miss Barrymore in the screen version of Margaret Leeland's famous novel, "The Awakening of Helen Richie," is directing this production.

Miss Barrymore and her supporting company now are in Jacksonville, Fla., completing the exterior scenes of "The Call of Her People," production of which was begun at the studio of the Columbia Pictures Corporation, New York.

MADGE KENNEDY WILL BE ASSET TO GOLDWYN

Star of Many Stage Plays Is Latest Acquisition

As exclusively told in *The Mirror* last week, Madge Kennedy, one of the greatest farce comedians on the American stage, has signed with Goldwyn Pictures and will be exploited in a series of notable productions by that organization.

Announcement of Miss Kennedy's engagement follows close on the heels of the Goldwyn acquisition of Mae Marsh, Jane Cowl and Maxine Elliott, in the order named. Miss Kennedy has never before appeared in pictures and her entry into the films brings one of the youngest and freshest of stage favorites to the cinema.

Hundreds of thousands of persons who have seen her in "Over Night," "Little Miss Brown," "Twin Beds" and "Fair and Warmer" will be delighted with her decision to become a picture star. In four years she has attained a position in the theatre that has never been equalled by any girl of her age. She was the "discovery" of Grace George, but under the management of Selwyn & Company became a nation-wide favorite at an age when most girls are away in boarding school.

Just what Goldwyn Pictures will do with and for this pliable and refined star is not yet a subject for announcement, but it is hardly to be expected that her managers will overlook the splendid possibilities of introducing into the screen world a comedienne who should instantly take the lead in popular favor.

Society, N. Y.
MADGE KENNEDY,
Goldwyn.

President of General Film Issues Statement Setting Forth His Views

Benj. B. Hampton, President of the General Film Company, has issued a statement in regard to the proposed special taxes on the motion picture industry in New York State, of which the following is a part:

"Special taxation, censorship and Sunday closing are enough in themselves to wreck the motion picture industry. Any one of

LOUISE GLAUM.
Triangle-Ince Star.

these items alone is sufficient to seriously cripple the industry and cause it to change entirely from its present status to a condition entirely different from anything known at the present time. It is difficult to specify which one of the three points contains the largest element of danger, but special taxation in New York State is the most recent attack in the industry.

"Honest men who advocate special taxation in the motion picture industry do not understand the facts. Some others are moved by various selfish desires, among them the desire to get money for preventing legislation. So long as the industry continues to conduct itself honestly it can ignore the grafters, but it must make sure that the facts relative to its present condition are placed fully before the honest but uninformed advocates of this special taxation.

"Let no one deceive himself about the condition of motion picture producers. It is all very well to read in the newspapers of this star receiving \$100,000, a year, and this other star receiving a half a million a year, and to assume that the producers back of these stars are making money in proportion to the risk and investment they are making. Frankly, I do not believe that the facts will bear out this rosy point of view.

"The trouble is that our legislatures legislate without any understanding of the facts. For a long time in this country business men had entirely too much to do with our government, and ran it for their own selfish purposes. In recent years the tendency fortunately has been in the other direction. A proper system of operation would be to have a perfect union between the business men and the politician. If the business people will try to tell the lawmakers the facts relative to their business, and if the lawmakers will try to get at these facts, we will be relieved of legislation as dangerous as this special taxation."

THIS EXPLAINS IT

George Walsh, the big William Fox star, was at one time a second-base man on the Brooklyn baseball team's squad. That's why Walsh plays his big part in "The Hon. or System" without an error. The picture opens at the Lyric on Feb. 12.

SEENA OWEN AGAIN ON TRIANGLE PROGRAM

After Absence of Several Months Star
Will Again Shine

Under the direction of Chester Withey, Seena Owen returns to the Triangle-Fine Arts Studio, after several months' absence. Miss Owen has been a member of the Fine Arts forces since the formation of the company, and has won unusual commendation for her handling of leading roles in some of the best productions that have been released on the Triangle program. Her work in "The Lamb," "The Penitents" and "Martha's Vindication" will perhaps be most vividly recalled.

Kenneth D. Harlan, new Triangle-Fine Arts leading man, who signed his contract in Chicago and arrived at the Triangle-Fine Arts Los Angeles studio recently, spent his first day talking over his future career with the management.

Louise Glauum is putting in some of the busiest and most interesting days of her career at present, appearing in the final scenes of the strong drama of war days in Paris in which Thomas H. Ince will soon present her on the Triangle program.

Enid Bennett, the little Australian beauty, recently "discovered" by Thomas H. Ince, and soon to be presented by him on the Triangle program as a full-fledged star, has just returned to the Ince studios in California after a ten days' vacation in New York. Miss Bennett was accompanied by her younger sister, Margery, who traveled alone from Sydney, Australia, to San Francisco, just before Christmas. The sisters, who hardly seem old enough to be out of high school, met at San Francisco, and after a brief stop-over at Inceville, where several film tests were made of Margery, they continued on to New York to visit some of the many friends that Miss Bennett made in this city during her engagement with Otis Skinner in "Cock o' the Walk."

Enid Bennett has already completed two pictures under Ince's supervision, "Princess of the Dark," by Lassie Bartlett, and "The Little Brother," by Lois Zeliner.

A special advance showing of "Princess of the Dark" was given at the Strand Theater, Wednesday morning, Jan. 31, at 10:45, to an invited audience of exhibitors and representatives of the press.

STURGEON TO DIRECT GAIL KANE FOR AMERICAN

Highly Dramatic Vehicle Chosen for
New Mutual Star

Boiling B. Sturgeon, for several years noted for his Vitagraph productions, and until recently director-general of the Western Vitagraph studio, is to be the next addition to the producing forces of the American Film Company, Inc., at Santa Barbara. B. B. Hutchinson, president of the company, last week completed negotiations with Mr. Sturgeon, and the long-term contract has been signed by the two.

Mr. Sturgeon's initial enterprise will be the production of a photoplay starring Gail Kane, whose acquisition by the American recently was announced by Mr. Hutchinson. The new director began his association with the Santa Barbara studio last week, while the new star arrived from the East during the week of Jan. 22.

In accordance with the policy of "Only big stars for Mutual" the combination of noted-actress and prominent-producer should add much strength to American-Mutual releases. Photoplay material which has been selected as Miss Kane's first vehicle under the supervision of the president will be of highly dramatic type, and will be of caliber to meet the star's reputation for ability in emotional roles.

FASHION FILMS WELCOMED

The release of Pathe's Florence Rose Fashion pictures in 500-foot lengths each week, is meeting with a warm reception from the best theaters throughout the country.

Recently Florence Rose stated in an interview that the change was made because the women demanded to see these pictures every week.

Miss Rose is in receipt of a number of letters along this line. The following sentiment is typical:

"If I could be sure of seeing your pictures every night, I would go to the theater every night."

"In Anticipation" is the title of Florence Rose Fashions No. 18, announced for release by Pathe Exchanges, the week beginning February 11.

DIRECTORS ORGANIZE

ALBANY, N. Y. (Special).—The Motion Picture Directors' Association of New York, a membership corporation, has been granted a charter. Its purposes are to maintain the honor and dignity of the profession of motion picture directors, to exert every influence to improve the social and intellectual standing of all persons connected with the motion picture producing business.

Among the incorporators are J. Gordon Edwards, Barry O'Neill, William J. Humphrey, Robert G. Vignola, Edward Middleton, George Flanagan, James Vincent, Joseph Kaufman, Oscar W. Eagle, and M. Smiley, all of New York city.

LAVISH FEATURES ARE PROMISED BY METRO

President Rowland Tells Plans; \$100,000 Plays for Ethel Barrymore

Large size, lavishness and stars of magnitude will characterize Metro's productions in 1917, it is announced, following the annual meeting of the stockholders of the Metro Pictures Corporation, by President Richard A. Rowland who issued a statement of which the following is a part:

"Metro will continue to follow the business methods upon which its success has been built, namely: we will endeavor to give the exhibitors what their public demands.

Miss Ethel Barrymore, whose great success on the stage is being duplicated and increased on the screen, is now engaged in the making of the first of a series of special productions, each to cost a minimum of \$100,000.

"No attraction picture will be attempted for mere footage purposes. There must always be a big theme that can be produced for the screen in a big way and no other sort of a drama will serve.

"We shall continue to make these attraction pictures just as long as the market demands them and when the market shifts we shall be ready to provide the show material for the exhibitors in accord with their needs.

"Metro will continue its regular program productions and the same high standard is assured our friends in the trade.

"Rolle Photoplaya, Inc., Columbia Pictures Corporation, Quality Pictures Corporation, Popular Plays and Players, and the Yorke Film Corporation all have splendid productions now in the process of completion and announcements concerning these will be made from time to time.

"Our publicity policy, which is especially helpful to the exhibitor, will be carried forward along the same lines as at present with increased service at the exchanges and with special aids in each territory to cope with local conditions. Metro has several surprises in store, but these will not be made public in advance of the proper time."

IRWIN OFFERS TO SHOW PICTURES TO SOCIETY

Friends of Irish Freedom Asked Not to Condemn Film Unseen

At a hearing in the Adams Street Court, Brooklyn, on Jan. 24, Edward Moore, 500 West 114th Street, and Patrick Nolan, of 262 West Twenty-second Street, New York, were arraigned for the part they were alleged to have played in interrupting a



SOME LEADING LIGHTS IN MOTION PICTURE MAKING

Dinner Given by the Motion Picture Directors' Association at the Hotel Astor, Jan. 18, 1917, in Honor of S. L. Rothapfel, Manager of the Rialto Theater. Alan Dwan, President of the Organization, Presided. Those Present Were Del Henderson, Joseph W. Smiley, Joseph Kaufman, George Fitzmaurice, Sidney Olcott, Maurice Tourneur, J. Searle Dawley, John G. Adolf, Paul Scardon, Bill Haddock, James Vincent, J. Gordon Edwards, Francis J. Grandon, Edwin August, Oscar Eagle, Robert G. Vignola, Charles Giblyn, Edward Middleton, E. M. Simpson, Barry O'Neill, and Travers Vale. This is the First of a Series of Dinners the Organization Will Give in Honor of Men Who Have Distinguished Themselves in the Motion Picture Industry.

showing of "Whom the Gods Destroy" in the Luna Theater on Jan. 13.

I. V. Schavrien, of 44 Court Street, Brooklyn, who prosecuted the case against the two defendants, brought out the fact that, among a limited number of American Sinn Fein agitators, there is a concerted movement to prevent public exhibition of this Vitagraph feature on the ground that it is anti-Irish.

It developed that Edward Moore is a brother of John D. Moore, national secretary of "The Friends of Irish Freedom," who has been writing letters to exhibitors vehemently protesting against their showing "Whom the Gods Destroy."

Walter W. Irwin, general manager of Vitagraph V. L. S. E., has addressed a letter to all the officers of "The Friends of Irish Freedom," asking them not to condemn a picture which they have not seen and inviting them to a private showing of "Whom the Gods Destroy." Proper time for a reply to Mr. Irwin's letter has not yet elapsed. Mr. Irwin states that his company will spare no effort to protect to the fullest extent of the law, any exhibitors who are annoyed or threatened for showing "Whom the Gods Destroy."

TAX HEARING PROGRESSES

Legislative Committee Resumes Sessions and Prominent Producers Testify to the Present Status of Industry

The Wheeler legislative committee resumed its inquiry into the condition of the motion picture industry and its ability to pay a state tax on Jan. 24 at the Murray

Hill Hotel and the hearing was carried over to the next two days. At the opening session the sole witness for the day was P. A. Powers of the Universal Company. Following up his previous testimony, Mr. Powers said that there were three stars—whose names were not mentioned—that would receive more money this year than the entire profit in the production end of the industry.

Mr. Powers was asked by Senator Walker if it was not true that in many cases actors and actresses, in addition to or in lieu of salaries, shared in the profits. "No," replied the witness, "they take no chances. They take it all." He declared that his company has made an attempt to reduce the importance of the star player in its productions, but that it was probable that they would have to go back to the high salaried stars. Mr. Powers testified the lowest price his company received for film rent was 10 cents a foot, and a single recent production cost \$200,000 to the manufacturers.

At the hearing the next day William A. Brady, theatrical manager and president of the World Film, and Adolph Zukor, of the Famous Players-Lasky Company, were called to the stand, and the meat of their testimony was that the reported big fortunes gleaned from the motion picture industry were a myth. Mr. Brady said that the only way to make a half million or more a year in the film business was to make oneself a little better known than either Woodrow Wilson, Theodore Roosevelt or the Kaiser; in other words, the stars were reaping all the profits. He said that some day the motion picture industry's real purpose would be realized when educational films were perfected. One of the present troubles at present, said Mr. Brady, was that there were too many pictures released. He said that his company had been compelled to spend \$1,000,000 within the last six months. "Much of that money was your own, wasn't it?" Mr. Brady was asked. "No, sir," was the prompt reply, "I've been too wise to buy motion picture stock."

P. A. Powers again testified on Friday when he discussed the financial backing of film enterprises.



ALICE BRADY.
In "The Hungry Heart"—World.

MARGUERITE CLARK—EXPONENT OF CLEAN MOTION PICTURES

Famous Players Star Is Shining Example of the Triumph of Wholesomeness on Screen

That Marguerite Clark, Famous Players star, is destined to figure more and more in the growing campaign for clean pictures, seems obvious.

Marguerite Clark stands today as a shining example of the triumph of wholesomeness and innocence in character portrayal on the screen. The star of "Snow White," "Miss George Washington," "Molly Make-Believe," "Prince and Pauper," "Mice and Men," "Wildflower," and other Famous Players successes on the Paramount program, having appeared in an unbroken succession of photoplays of this type, is already becoming a symbol of the best that is in motion pictures.

Miss Clark's recent appearance in At-

lanta, Ga., occasioned by the filming of the last scenes for "Snow White," served to show the practical as well as the sentimental value of Miss Clark's status in the minds of the public. Not only was she accorded an ovation by the public upon her arrival, but she was officially received by delegations from the most representative organizations in the city. From two of these she was given public endorsement of the type of picture in which she invariably stars for the Famous Players and was informed by the heads of one of the most celebrated schools in the South that here were the only pictures which the pupils were permitted to see without previous inspection by a member of the faculty.

ANN MURDOCK ON MUTUAL LIST

Will Appear in Locke Story, "Where Love Is," Feb. 5—New Helen Holmes Railroad Thriller

The latest Mutual acquisition is Ann Murdock, who is announced in a series of Empire-Mutual pictures.

President John R. Freuler of the Mutual Film Corporation and the Empire All Star Corporation has closed a contract with Miss Murdock and this contract has been transferred to the Empire concern, the newly-formed corporation for the presentation of Charles Frohman successes in motion pictures for Mutual distribution.

Miss Murdock will appear for the first time on the program of the Mutual Film Corporation on February 5. The vehicle which has been chosen for Miss Murdock's Mutual debut is entitled "Where Love Is." This is an adaptation of William J. Locke's novel of the same name.

Helen Holmes in "The Railroad Raiders" is the next Mutual photoplay to come from the Signal studios.

Work is now well under way and the release dates will be announced shortly. The production will run through fifteen chapters of two parts each.

"The Railroad Raiders" is of course under the supervision and direction of J. P. McGowan, the director who has achieved a notable series of box office successes in similar productions, notably "The Girl and the Game," and "A Lass of the Lumberjacks," both of which are now running.

Gall Kane, who has just closed a contract with the American Film Company for a long series of productions, will enact the leading role in Cecil Henry Bullivant's

"CIVILIZATION" THE WORLD OVER

Six months ago almost to the day, "Civilization" was first shown at the Criterion Theater, Broadway, New York City. It was well received; it was a success; it ranked as a great production. Then the problem was: how to induce the rest of the world to endorse Broadway's verdict? How to bring the picture to the eyes of mankind? A little thought upon the proposition will reveal that, in the colloquialism of the time, it is a big job.

It took six months to do this job, and the man who did it was J. Parker Head Jr. In six months "Civilization," the picture, has been routed all over the world, that is, those parts which are not fighting.

The United States territory has been sold to no less than twelve separate and distinct corporations.



CORENNE GRANT.
(Balboa.)

SOME NEW PARAMOUNT PRODUCTIONS ON THE WAY



SESSUE HAYAKAWA AND TSURU AOKI IN "EACH TO HIS OWN KIND."—Lasky.



LOU TELLEGEN AND NEIL SHIPMAN IN "THE BLACK WOLF."—Lasky.



LENORE ULRICH IN "HER OWN PEOPLE." Coming Palais Production.

ELSIE FERGUSON HAS SANGER SIGNS MARGARET COLOR SCHEME FOR ANGLIN, IT IS ANNOUNCED

Declares Other Noted Names Will Soon Be Made Known

Dramatic Star to Appear in Cardinal Film Productions

As announced last week, at the conclusion of the present theatrical season, Miss Elsie Ferguson, one of the most popular American stars of the stage, for whose services in motion pictures many of the big producing companies have been striving for more than two years, will act before the motion picture camera in a series of notable screen production by the Cardinal Film Corporation.

Cardinal has under contract for exclusive film appearances, Miss Geraldine Farver in addition to Miss Ferguson. The motion picture, "Joan the Woman," now being exhibited in the Forty-fourth Street Theater, is a Cardinal production, directed by Cecil B. DeMille and presented by Jesse L. Lasky.

Miss Ferguson at the Hudson Theater, where she is appearing in "Shirley Kaye," verified the announcement, with the added statement that she intended to enter motion picture acting with as great enthusiasm as she undertakes her stage work.

LENORE ULRICH ON THE WARPATH AGAIN

But Only in New Picture, "Her Own People"

Lenore Ulrich, the exotic, is again a redskin in "Her Own People," a new Dallas-Paramount feature, soon to be released.

War-whoops, Indian dances and all manner of peculiar noises which are peculiar to the noble red-skin have filled the air about Los Angeles while Miss Ulrich has been disguising herself behind a rich mahogany make-up that would bring tears of envy from our best finishers in the large Hastings furniture emporia.

"Her Own People," was prepared for the screen by Gardner Hunting and directed by Scott Sidney. In the cast are Colleen Chase, Howard Davies, Adelaide Woods, Jack Stark, Gall Brooks, Joy Lewis and William Winter Jefferson.

"BLACK WOLF" HAS NUMEROUS NOVEL EFFECTS

Lou Tellegen Picture from Lasky Promises to Startle "Fans"

Some originally conceived scenes are promised in the Lasky picture, "The Black Wolf," in which Lou Tellegen is starred. It will be a Paramount release.

The story it is stated concerns a sort of Spanish Robin Hood—a bandit who robs the rich in order to befriend the poor. He is finally captured by the duke in whose domain his depredations take place and is condemned to die. During an interview in the duke's castle, the Black Wolf's identity becomes known—he is the son of the murdered uncle of the duke and is the real heir to the duchy.

It is in the handling of these scenes that a very original method is used. Upon the wall of the castle there hang full length portraits of the ancestors of the young men involved. As the actors in the main drama continue to argue concerning the identity of the Black Wolf, shadowy figures step from the canvases and enact the duel and the final killing of the old duke as it occurred many years before. All this supplementary action is photographed within the room without in the least interfering with the action of the present-day characters.

The effect is most interesting and forceful in the telling of the story, and forms a distinct novelty in the handling of this type of scene.



CHARLOTTE WALKER.
McClure Pictures.

LEAGUE NOT AFFILIATED

The Authors' League of America states that, despite a contrary report some time ago, it is not affiliated with the National Association of the Motion Picture Industry, nor with any other organization. The league wishes to emphasize, however, that it is opposed to Sunday closing of film theaters.



VIOLA DANA IN A SCENE FROM "ROSIE O'GRADY." RALPH INCE IN "BATTLE HYMN OF THE REPUBLIC." Apollo-Art Dramas.



RALPH INCE IN "BATTLE HYMN OF THE REPUBLIC." Vitagraph.

OFFICIALS PRAISE "JOAN THE WOMAN," AT ALBANY

Sunday Opening Also Favored in Straw Vote at Albany

A straw vote, not only as to the picture but on Sunday opening, was taken recently when "Joan the Woman" was shown at Albany to Governor Whitman, his staff, legislators and their friends.

"A film without a fault," was the way J. Addison Jones, of Albany, characterized "Joan the Woman," in adding his comment to the Sunday opening vote. "Wonderful in both photography and history," said Mrs. Nina L. Stack. "A strong plea for suffrage," declared Florence A. Brennan. "Greater than any preached sermon," added Geo. H. Dunnell. "I think the picture is beautiful and I am in favor of Sunday opening," wrote Chas. Lunn, of 142 Clinton Avenue, Albany. "Very fine—better for people than going to cabarets," was the comment of Mrs. H. Wilcoxen, while Senator James A. Power and Assemblyman Frank E. Hopkins added their votes in the affirmative, both as to picture itself and on the Sunday opening question. "This picture will have a splendid effect upon the young," wrote W. Greenkton. "Educating and instructive. Better than a book," was the testimony of James A. Stonewall, of Peekskill, N. Y. "A rare dramatic treat," commented Lydia H. Gale, while the words, "wonderful," "marvelous," "inspiring" and "uplifting," appear so often on the ballots that space does not permit repeating them all. "Cecil B. De Mille and the Lasky Company are to be congratulated," wrote Caroline C. Johnson, of 165 Washington Avenue, Albany, and Mrs. Anderson McLeod, of 274 St. Lawrence Street, ended the list with a favorable comment on the picture itself, and "I approve highly of movies for Sunday."

"VAMPIRES" IS LIKED

Gaumont Series Finds Favor with Viewers

"Interest in highly melodramatic photo plays does not wane," said S. G. Bradford of the Gaumont company, in commenting upon the success of "The Vampires," the series of nine detective mystery stories produced for the Mutual Film Corporation. "There remains a constant demand for pictures of the type of 'The Vampires' and also 'Fan Tomas,' the photoplay which preceded it.

The reviews in the trade press uniformly praised the stories, and it is an interesting fact that exhibitors who had not shown "Fantomas," but who booked "The Vampires" are now arranging to show the former after they have concluded the photo novel depicting the activities of the arch criminals of Paris.

"The Vampires" increases in interest as it nears the concluding chapters. It retains its remarkable mastery over spectators by the unusual turns given to the sensational developments in the pursuit of the arch criminals of Paris by Philip Guard and his intrepid companion, Normandina. The greatest of the Gaumont photo-novels released through Mutual works up to a stirring climax which brought this comment from one of New York's most careful reviewers.

"Unlike most final episodes of a series of this character, 'The Terrible Wedding,' the ninth and last installment of 'The Vampires,' is strong and sustaining in interest up to the final flicker. All the vampires are accounted for, and Guard and his associates are spared to take part in another series as interesting as this."

RECEIVE MANY SCRIPTS

If the experience of the Goldwyn Pictures Corporation is a fair criterion, the notable authors and playwrights and the great publishing houses of America, have been waiting for the formation of a motion picture company with such serious purposes and intentions as Goldwyn.

Edith Ellis, the well-known playwright, who is the scenario editor of Goldwyn Pictures, has been deluged with offers of material from the best-known novelists and playwrights of the country.

THE EXHIBITORS' ANGLE

Vitalized News and Views of Especial Interest to Motion Picture Showmen

EXHIBITORS PREPARE TO FIGHT

Draft Bill to Admit Sunday Opening—Convention at Albany of State League Develops Much of Interest—Officers Elected

ALBANY, N. Y. (Special).—The New York State branch of the Motion Picture Exhibitors' League of America held its annual convention here last week, which was attended by a large delegation of the most prominent exhibitors from all sections of the State. The convention assembled Tuesday afternoon at the Hotel Ten Eyck. President Lee A. Ochs presided and outlined the purposes of the convention and just what were the principal issues that would come up for discussion. "The question of legalizing Sunday motion picture exhibitions," said Mr. Ochs, "will be one of the most important subjects considered." In regard to the bills introduced in the Legislature at this time which provide for Sunday films Mr. Ochs said that he desired it thoroughly understood that the League was not interested in them in any manner for the reason that they do not represent the wishes of the State Association upon this vital subject.

Wednesday's session was devoted to the election of officers and the preparation of a legislative bill legalizing State-wide motion picture exhibitions on Sundays. The draft of the bill was prepared by the legislative committee of the League, of which G. W. Anson, of New York city, is chairman, and was favorably acted upon by the convention. The officers of the league refused to name the legislator who would introduce the bill, saying that the selection would depend upon the success of the program of the legislative committee. The measure will be presented to the Legislature this week. The bill itself is in the form of an amendment to Section 2152 of the Penal Code, which prohibits public exhibitions of prize-fighting or public theatrical performances on Sunday, and embodied in the following paragraph: "Nothing herein contained, however, shall prohibit or apply to the exhibition or showing of moving pictures on said day of the week." L. A. Briettner of Cohoes was elected president to succeed Lee A. Ochs, who now is the president of the Motion Picture Exhibitors' League of America. Other officers

elected were John Manheimer, Brooklyn, first vice-president; David Cohan, Binghamton, second vice-president; Charles Steiner, New York, treasurer; Thomas Howard, Brooklyn, secretary. Samuel Trigger, New York, was elected national vice-president, and delegate to the National Convention of Motion Picture Exhibitors' League of America, to be held in July at Chicago.

The banquet was held at the Hotel Ten Eyck Wednesday evening, when the newly-elected president and several others spoke.

The delegates who remained in town Thursday attended the sessions of the Legislature at noon and personally conferred with their representatives in both the Senate and Assembly urging them to favor and support a bill which will be introduced next week, providing for the legalizing of the

TO PROSPECTIVE SHOW-MEN

Are you contemplating opening a Motion Picture Theater? Do you want advice, suggestions, help of any kind? The Mirror is in the field to lend counsel, to be of service, as it has always been, to its readers.

exhibition of motion picture films on Sunday.

One of the most widely discussed subjects before the convention was the proposition to place a tax upon the motion picture industry. It was stated by several of the exhibitors that taxation of the movies would have the effect of driving fully 50 per cent. out of business. GEORGE W. HARRICK.

INDIANAPOLIS FILM SHOWMEN ON VISIT HERE

See Vitagraph Studios and Tell of Dayton Theater, Soon to Open

Isidore Feibleman, legal representative, and Meyer Efroyman, treasurer of the Circle Theater, Indianapolis, last week visited the home offices of Vitagraph V. L. S. E. and then, under the chaperonage of Leon J. Bamberger, sales promotion manager, were piloted through the studios of Greater Vitagraph.

It was the first time that Mr. Efroyman or Mr. Feibleman had seen the production of Blue Ribbon features, though their Indianapolis theater has long been a first-run Vitagraph house. Mr. Efroyman said that the new theater which his company is erecting in Dayton, Ohio, to be called "The Dayton" will be one of the finest homes of motion pictures in the world.

"I wouldn't yield the palm even to the Rialto or the Strand in New York," said Mr. Efroyman. "This applies not alone to the theater we are building in Dayton but to our present house in Indianapolis. The Circle is as fine as a theater can be made and we are doing splendid business with the Vitagraph first runs."

"It is a great relief to me, as an exhibitor, to find out that in Vitagraph, at any rate, there is a motion picture company which knows there is something west of the Hudson River."

"The Secret Kingdom," "The Girl Philippa," and the regular Blue Ribbon releases, it was said, are doing "cash money in the box" business in Indianapolis.

NEW MANAGER FOR T. AND D.

BERKELEY, Cal. (Special).—E. J. Merlin has been appointed manager of the T. and D. Theater here, succeeding Mr. Northy.

The T. and D. is the leading photo house here, seating over 1,000 people. This week's pictures include Frank McIntyre in "The Traveling Salesman," Vivian Martin in "The Right Direction," Clara Kimball Young in "My Official Wife," Dorothy Dalton and William Desmond in "A Gamble in Souls," and Margaret Clarke in "Snow White."

ERWIN HIRSCHFELDER.

Al. E. Christie has at last finished "His Angel of Mercy," in which the fatal "13" car was wrecked at the Ascot races Christmas, when Betty Compson was whirled around at a 95-mile clip.

EXPERIENCES WITH MATINEES FOR CHILDREN

Geo. E. Carpenter, Manager Paramount Empress Theater, Salt Lake, Gives Ideas

In response to numerous requests regarding the conducting of special Saturday morning matinees for the young folks, which has been of keenest interest and of great success to me, I am delighted to go into the matter in detail.

The Paramount-Empress did not originate the Boys' and Girls' Matinee movement in Salt Lake City. It was tried out at another house before and perished of innocuous desuetude—they simply flickered out.

The Motion Picture Committee of Salt Lake waited on the management. Tactfully paving the way with a liberal amount of bouquets they put up their case. Briefly summed up it was to the effect that the Paramount-Empress presented consistently clean shows and they felt it was one house that they could send their offspring to without undue qualms.

The committee volunteered to boost the movement provided that the management would pay for the advertising in the form of newspaper announcements and a half sheet to be displayed on the bulletin boards of the 32 public schools and the Public Library. The committee also reserved the right of censorship and supervision over the programs and pictures to be shown.

At the start the committee was right on the job with many doubts and misgivings. At the present time the members express themselves as being perfectly satisfied with the selections of the management and they receive the programs offered without any question, at the same time admitting that they were wrong in some of the ideas they had regarding the juvenile mind. It took a little patience and tact on both sides before things were running smoothly.

Strictly educational films and mawkish children's stories are not a howling success for boys' and girls' programs. The modern youngster likes a little dash of romance, some action and a story. He is quick to respond, quick to resent injustice on the screen and tears the roof off when virtue triumphs and villainy is confounded. He likes a good comedy and his patron saint is Bobby Bumps with some Ditmars

PREPARING FOR BALL Brooklyn and Long Island Exhibitors Anticipate Big Attendance

Arrangements have been completed asuring the success of the grand movie and carnival and ball to be given under the auspices of the Association of Motion Picture Exhibitors of Brooklyn and Long Island and on Feb. 21 at Stauch's Palace, Coney Island. The B. H. T. has agreed to run special trains to Coney Island on the evening of the carnival in order to facilitate the transport of the crowds expected to attend. These trains will be run on the Brighton Beach and West End lines of the elevated and on the Fourth Avenue subway.

The carnival and ball will be attended by the best known motion picture stars, of whom Douglas Fairbanks has made positive promise to be one of the guests of honor. The Entertainment Committee is at present negotiating with the famous producer, R. H. Burns, to stage the ceremonies of crowning the king and queen of the carnival, which will be one of the numerous events of the evening.

There are over three hundred exhibitors in Brooklyn and Long Island working enthusiastically to make the affair the biggest in New York film history and one to be remembered for a long time.

WILMINGTON IS "BOOMING" Films of Best Sort Shown and Business Is Good

WILMINGTON, Del. (Special).—Regarding the moving picture situation in this city too much can scarcely be said. Many times it has been mentioned, and by good authority, that some of the releases are played here a week or more ahead of most of the moving picture houses in New York. With the Queen, Victoria and Majestic Theaters billing only the best and the very latest pictures obtainable, Wilmington's movie "fans" have absolutely no occasion to "kick." The Victoria had as its attraction "Eagle's Wings" and the Queen, Mary Pickford in "The Pride of the Clan," for all week's showing. The Majestic showed "The Happiness of Three Women." The other film houses of the city, including the Savoy, Pickwick, Grand Opera and Lyric, fell right in back of the three leaders and showed excellent programs.

SAMUEL M. RACHLIN.

VICTORY AT WHITE PLAINS

WHITE PLAINS, N. Y. (Special).—A decision was handed down by Justice Arthur S. Tompkins in the Supreme Court here last week in which he denies the application of John R. Calhoun, as Commissioner of Public Safety of White Plains, for an injunction restraining the White Plains Theater Corporation from operating the Strand Theater in Main Street on Sundays. The decision is considered a victory by the proprietors of moving picture theaters in Westchester County.

Justice Tompkins in his decision says no injunction should be granted until there is a trial of the issues, and directs that the trial take place next month.

MR. EXHIBITOR—

Are you getting the most out of your pictures? Are you satisfied with the films you are buying? Have you any suggestions, original ideas, or serious objections to offer? Write The Mirror—your views will be welcomed. If you are in doubt on any point, The Mirror will endeavor to help you. Write to-day.

animal pictures thrown in for good measure.

To date the shows put on in Salt Lake include "Cinderella," "Patchwork Girl of Oz," "Hearts of Men," "Fanchon the Cricket," "Bootsie's Baby," "The Warrens of Virginia" (one couldn't hear himself think during the battle scenes), "Little Pal," "The Virginian" etc.

Six reels constitute the program, a Paramount feature, and a Bray cartoon with a Ditmars Zoo Picture.

Youngsters are the greatest advertisers on earth. Realizing this fact, the Home and School League and the theater management split fifty-fifty on 20,000 announcements to parents urging their co-operation which were distributed by the league in the public schools and taken home by the children.

In order to keep business booming one has to be on the job with something new to attract attention all the time. After the preliminary advertising for the Boys' and Girls' matinee, interest was further stimulated by the institution of Grade Days. On a specified day a specified grade would hand in the names of those present and the name of the school having the biggest percentage present would win the contest, the winning youngsters being admitted free to the next Boys' and Girls' matinee when a picture of the winning school would be flashed on the screen. This is a regular institution and following the short reel one of the members of the League gives a three minute address to the youngsters and the kids indulge in their school yell and gen-

erally have a good time, invariably ending up with nine rabs for the theater.

The Boys' and Girls' Matines Movement is spreading throughout the state and we would suggest to those exhibitors interested that they get into communication with Rev. J. H. Dennis, Mrs. John Maylack, Harold Stearns of the Hamilton and Prof. Coons, of the Lafayette School, Salt Lake, who are now working with the end in view of establishing a circuit. They in turn would undoubtedly get in touch with your local organization and start the wheels in the right direction.

There is no big money in Boys' and Girls' matines and some exhibitors do not think the game worth the candle. They resent the idea that somebody else proposes to indicate their policy and run their house for them. They have neither the time nor the disposition to argue with a lot of well meaning but misinformed men and women.

The progressive exhibitor however, is prone to take kindly to this latest institution which is sweeping over the country, for if he does not make money to speak of, and these matines take a lot of time, trouble and the exercise of patience, they are a good advertising investment. Boys' and Girls' matines properly put over under the right auspices give a theater a standing in the community and a vast amount of free advertising and attract the parents.

It pays to advertise and if you lose money on them charge it up to the advertising. Stick and you will get good business eventually. But remember that in order to show Boys' and Girls' matines successfully you must keep your own screen clean during the balance of the week and you must enlist the support of the church and lay organizations. Pull every string, let the women's club act as chaperones, invite the teachers to come along to see that the children are safe.

FEATURE FILMS OF THE WEEK IN REVIEW

"MONEY MAGIC"

Five-Part Drama by Hamlin Garland. Directed by William Woiber, featuring Edith Storey, and Produced by Vitagraph for Release as a Blue Ribbon by V. L. B. Feb. 5.

Mrs. Gilman Laura Winston
Mrs. her daughter Edith Storey
Marshall Haney, gambler William Duncan
Ben Fordyce, a young lawyer Antonio Moreno
Alice Heath, his fiance Florence Dye

With the exception that it is somewhat melancholy in tone, "Money Magic" may be designated truthfully as an excellent picture, perfectly acted, well directed and photographed, and telling a straightforward story, which, while lacking suspense, holds because of the intensity of the human interest involved.

Edith Storey has few equals for sincere, consistent and well-modulated acting, and in this picture, as the wife of Haney, a man who is simply a wreck as the result of a would-be assassin's bullet, she makes the role so real that it is depressing. The same may be said of William Duncan, who plays the husband, an ex-gambler, and of Antonio Moreno as Ben Fordyce, who loves Mrs. Haney but is tied by an engagement to another woman who is dying by inches. Florence Dye depicts this last character with startling fidelity. Laura Winston is also good in a brief role.

Learning in the end that he is merely keeping the woman he loves from her happiness—told so, indeed, by the invalid who is about to release Fordyce from his bonds—Haney commits suicide in a unique manner. His heart is weak and the doctor has informed him that a high altitude is certain death. So he goes there to die alone, where he is found by his widow and Fordyce.

The spectacle of two invalids stalking through a large part of the film is a little depressing, however well done. Also one feels there is a lack of recompense for them both. This may be true to life, in some respects, but it is something most of us like to forget.

But this is not to imply that the picture is not entirely worth while. It is really excellent technically and artistically and exhibitors need have no fear that it will not attract. The names of Edith Storey and Antonio Moreno, as well as the author and the book, should be made much of in announcements.

A. H. S.

"SOLD AT AUCTION"

Five-Part Drama Produced by Balboa Under the Direction of Sherwood Macdonald and Released by Pathé Feb. 11.

Nan Lois Meredith
Richard Stanley William Conklin
John Marguerite Nichols
Edna Morris Frank Mayo
William Baynor Charles Dudley
Baynor's sister Lucy Blake

"Sold at Auction" is of the average type in motion pictures. The capable acting of the cast offsets certain weaknesses of the story. The photography is clear and the settings and exterior scenes are well chosen. The direction could embrace a little more originality.

Lois Meredith in the role of Nan, the young girl who is deprived of her rightful inheritance by her father, who had cast her off because of her mother's infidelity, and who fails to reap the benefits of the allowance he sent by a scheming mother and daughter, gives a thoroughly sincere performance. She realizes what points are valuable and puts them across. William Conklin is convincing as the father who bids for his own daughter without knowing who she is, at an auction sale conducted by an unscrupulous woman in whose hands the damed girl has fallen.

Heine, the bad-mannered young girl who is sent to substitute Stanley's own child, is very well played by Marguerite Nichols, and Frank Mayo is satisfactory in the role of the young reporter in love with Nan and who is instrumental in setting things right. William Baynor, a young man who is in his cups more often than not, is played by Charles Dudley, and Baynor's sister is in the capable hands of Lucy Blake.

This film will prove effective as a feature in houses catering to medium-class audiences.

F. T.

"THE DARLING OF PARIS"

Five-Part Drama Adapted from "The Hunchback of Notre Dame" by Victor Hugo, Featuring Theda Bara. Produced by Fox Under the Direction of J. Gordon Edwards.

Esmeralda Theda Bara
Quasimodo Glen White
Claude Frollo Walter Franklin
Captain Phœbus Herbert Heyes
Paquette Cary Lee
Gypsy Queen Alice Gale
Clopin John Webb Dillon
Gringouier Louis Dean

It is a wise author who knows his own novel when it is cast in scenario form, and it is exceedingly doubtful if Hugo himself would recognize "Notre Dame" in this production of "The Darling of Paris." Except for the fact that the heroine is a dancer and is completely surrounded by goats and gargoyles, the story bears only a very remote resemblance to the famous French classic. However, this version has been worked into a thrilling and sensational photoplay with the historic old



SCENE FROM "THE PRINCESS OF PATCHES."

Seig Red Seal Play.

cathedral of Notre Dame as a background. It tells the story of a little dancing girl who is falsely accused of killing her lover, but who is saved from the gallows at the last moment by her humble and devoted slave, the deformed bell-ringer. The action involves a number of spectacular scenes such as the revels of the Apaches, the trial of the dancing girl and the mad race in which she seeks sanctuary in the church, pursued by a bowing mob. While the atmosphere was not convincingly French, the elaborate costumes and sets furnished a vivid background for the sufferings of our most famous professional vampire who for once was more sinned against than sinning.

The substantial charms of Theda Bara are a bit heavy for the role of the little dancing girl, but in her more tragic scenes she gives a characteristic and emotional interpretation of the part. Glen White as the bellringer is a pathetic and loyal figure, and the minor characters are satisfactory.

The chief value of this play lies in the name of Theda Bara and in the fact that she is featured against a sensational French background. The relation of the story to Hugo's classic will not have a great deal of value.

A. G. S.

"THE HUNGRY HEART"

Five-Part Drama Adapted from the Novel "Frou Frou" and Arranged by Frances Marion, Featuring Vivian Reed, and Photographed by Lucien Tainguay. Produced by Peerless. Released by World.

Frou Frou (Ghilberte Brizard) Alice Brady
Comte Paul de Valreas Edward Langford
Marguia, Henri de Sartorys George MacQuarrie
Louis Brizard Gerda Holmes
Madame de Combray Alec B. Francis
Baron de Combray John Dudley
Piton Charles Hartley
Baronne de Combray Josephine Earle
Pauline Horace Haines
Gaston Bay Carrara
Georges (boy) Cary Lee
Mother of Comte de Valreas, Mrs. H. J. Brundage

"The Hungry Heart" is a typical French novel transferred to the American screen. While the acting and direction of the piece are excellent, the theme seems rather out of tune with our attitude in this country, especially as our method of dealing with marital problems of this type has grown saner since the days when "Frou Frou" was written. It is difficult, for instance, to gain the sympathy of an audience with a heroine who at first neglects her husband and child to coquette with a former lover and then flies into fits of temperament when she sees her sister taking up the do-

mestic duties which she has cast aside. She finally elopes with the other man only to return (after her husband has killed him in a duel) to her old home, where she dies more with the air of a martyr than a Magdalene. It is impossible to shed any tears over her untimely taking off; one feels more like congratulating her long-suffering husband.

Alice Brady makes a charming and vivacious Frou Frou in her exceedingly French and dashing costumes which she changes for each of her various and sudden moods. George MacQuarrie is a dignified and melancholy husband and Edward Langford a handsome but not enthusiastic lover. Gerda Holmes does graceful and restrained work as the sister of Frou Frou. The settings (which includes a scene in Venice) are varied and picturesque.

The name of Alice Brady and the novelty of her appearance in so emotional and sophisticated a role offer special opportunities of advertising this picture.

A. G. S.

"THE PRINCESS OF PATCHES"

Five-Part Drama Adapted from Mark Swan's Melodrama of the same name. Featuring Vivian Reed. Produced by Seig Under the Direction of Al Green.

"The Princess of Patches" is a simple and somewhat obvious screen version of the old melodrama which was immensely popular in its day. Present are all the stock characters and incidents that thrilled audiences of that day, from the stolen heiress in rags and tatters to the haughty stepchildren who are on the verge of stealing the heroine's fortune when they are foiled at the last moment by that first aid to injured plots, the fatal locket. There are a number of pretty and tender scenes where the little princess in patches plays at royalty with her only friend, the faithful tramp but some of the dramatic moments are not altogether convincing.

Vivian Reed makes an artless and pleasingly blonde heroine and the other actors are well adapted to their various roles. One of the best features of the production is the Southern background on an actual plantation which gives delightful views of cotton fields and old Southern mansions.

Exhibitors will find the best advertising medium for this play in the title which has become familiar to lovers of melodrama through the old time production.

Cast includes Charles LeMoyne, Frank Weed, R. H. Kelly, Violet De Bliccar, Burke Wilbur, Hildor Hoberg, Cora Lambert, Roy Sutherland.

A. G. S.

"HER GOOD NAME"

Five-Part Drama Featuring Jean Sothern. Produced by Van Dyke Under the Direction of George Terwilliger and Released by Art Dramas Jan. 25.

Nan Floyd Jean Sothern
Dan Floyd William H. Turner
Vincent Schuyler Earl Metcalf
Ethel Schuyler Ethel Tully
Bert Tyler Arthur Housman
Agnes Gurnee Barbara Castleton
Mrs. Raines Mrs. Parker Spaulding

This five-reel Van Dyke production released on the Art Dramas program is another clear evidence that fine acting and good direction can lift a film out of a considerable rut. With no exception the company that supports the star, Jean Sothern, as well as herself, give performances that leave nothing to be desired. Miss Sothern demonstrates that she can ably handle a part of the type of Nan Floyd, a rural damsel who has her way with all the city chaps as well as the local talent. Not only is she an actress of no small ability but she is very pretty.

A fine characterization is given by William H. Turner in the role of the girl's father. Good work is done by Mrs. Parker Spaulding, as a calculating and mercenary housekeeper. It is an absolute unsympathetic part and Mrs. Spaulding makes the spectator realize the meanness of the woman's character. Earl Metcalf, Ethel Tully, Arthur Housman and Barbara Castleton also do fine work.

Taking into consideration the material he had to work with, as far as story goes, George Terwilliger, the director, has accomplished something for which he should be congratulated. He has made the most of his material, which was hardly sufficient for a five-reel, and the result is highly satisfactory. He has used countless closeups, but the majority of them are of Miss Sothern, and nobody minds looking at a beautiful woman. Each incident is well done in itself and he has minutely developed his characters. There is occasionally a lack of action, but it is the fault of the plot, not the direction.

The story is rather trite. It tells of a young girl who falsely swears away her honor to save her father from being convicted of murder. He has shot the man to avenge an imaginary wrong and the only avenue of escape is the use of the unwritten law. Love interest is introduced by a young artist, who becomes infatuated with the girl, loses his fiance and returns to the rural districts to claim the little heroine for his own. Suspense is provided in the courtroom scenes.

F. T.

"TRILBY"

Five-Part Reissue Produced Under the Direction of Maurice Tourneur and Released by World.

Svevo O'Ferrall Clara Kimball Young
Svevo Wilton Lackaye
Chester Barnett Chester Barnett
Ghecko Paul McAllister

Although the time is somewhat shorter than is the general custom among distributing companies to release a production, it is not out of order to put "Trilby" on the market so soon after the first release. The picture was produced only eighteen months ago, but it will easily stand rebooking at this time. Most of the people who saw the film before will want to see it again and it will draw those who did not, as its ability to entertain is undoubtedly.

The only radical change that can be noticed in the second viewing is the new titling. The art nouveau cartoon that are used in this edition add considerably to the general worth. Each drawing is especially apropos to the scene following or the present dialogue.

Seeing "Trilby" again there are two things that stand out once more with noticeable prominence. The charming interior settings that convey the right atmosphere and the remarkably fine acting of Wilton Lackaye in the role of Svevo. And not forgetting the capable work of Clara Kimball Young, who may not exactly carry out visually the preconceived idea of Trilby, but who plays the role so as to leave nothing to be desired.

Booking "Trilby" again will renew the interest created at the first release. Miss Young has drawing power and the fact that it is a successful picturization of Du Maurier's famous book, the sensation of its time, will go a long way towards bringing crowds. Wilton Lackaye's name will also draw.

F. T.

"SEVEN DEADLY SINS"

"Pride"

Five-Part Drama Featuring Holbrook Blinn with Shirley Mason and George LeGuerre. Produced by McClure Under the Direction of Richard Ridgeley and Photographed by George Lane.

Eugene D'Arcy Holbrook Blinn
Eve Leslie Shirley Mason
Adam Moore George LeGuerre
Miss Nelson Blanchard Helen Strickland
Le Comte de Frais Gilda Colucci

In the second deadly sin, which is "Pride," we are shown the social ambition which goeth before a fall and which could not possibly be illustrated without an American heiress and a foreign fortune.

(Continued on page 27.)

hunter. The poor little rich girl has her head completely turned by the wiles of the pseudo "Comte" who is fat and forty and anything but fair. She snubs her poor but honest lover, is impertinent to her aunt and gets herself into no end of trouble from which she is rescued by the scorned young lover who boards the vessel that is carrying her away with the adventurer and exposes the vicious scheme just before the fatal knot is tied. The thrilling chase to the steamer and the stirring scenes on ship-board are very effectively carried out while sets in the interior of a charming home and the surrounding country make a delightful background.

Holbrook Blinn as an arrogant villain is quite dangerously fascinating. It is true that his conduct is reprehensible but he "gets away with it" to the extent of compelling far more sympathy and admiration than most virtuous heroes. It is unfortunate that his role was not woven into the story more skilfully. The two young lovers played by Shirley Mason and George LeGuere were charming and natural.

A. G. S.

"HIS SWEETHEART"

Five-Part Drama by George Beban and Lawrence McClosky, Featuring George Beban. Produced by Morosco Photoplay Company. Under the Direction of Donald Crisp. Released by Paramount.

Joe Piciari George Beban
Mamma Mia Sarah Kerman
Trina Capino Helen Jerome Eddy
Godfrey Kelland Harry Devore
Mrs. Kelland Kathleen Kirkham

In "His Sweetheart" we have all the wistful pathos and bewildered helplessness of the emigrant in New York. These familiar character studies done by George Beban serve, as he says, to introduce to the screen the real Italian type instead of "the individual with a long black mustache, a bandana handkerchief and armed with a stiletto and a black hand bond" which is so often presented as representative. He does this so perfectly that in watching his "Tony" you forget the screen and see only the Tony you know who may be your bootblack or flower-seller or the wop who keeps the fruit-stand around the corner. In this case, "Tony" is an ice man called Joe who is excitedly awaiting the arrival of one he calls "his sweetheart" from the old country. When the sweetheart finally does come, she proves to be a withered and gleeful old woman whom he introduces joyfully as "mamma mia," much to the relief of the cobbler's daughter. How "mamma mia" is caught in the meshes of the law and rescued after a series of thrilling complications is told in a delightful and touching photoplay which is not merely sweetly sentimental but has plenty of rapid and thrilling action with the suspense sustained until the last moment.

George Beban as Joe, adds another character to his repertoire of Italian types by which he has been identified since his success in "The Sign of the Rose." Sarah Kerman puts real pathos into the character of "mamma mia," and Helen Jerome Eddy acted like a real Italian girl of the East Side instead of like a character in a Verdi opera.

The success of the play at the Strand Theater might have been taken for granted for exhibitors can rely on the standard of excellence in these Beban productions. The crowds who laughed and cried over "The Sign of the Rose" will find the same human appeal in "His Sweetheart." A. G. S.

"THE GOLDEN FETTER"

Five-Part Drama by Charles T. Jackson. Featuring Wallace Reid. Produced by Lasky Under the Direction of E. J. Le Saint. Released by Paramount.

James Rogers Ralston Wallace Reid
Faith Miller Anita King
Henry Blaize Tull Marshall
Edison Guy Oliver
McGill Walter Long
Big Annie Mrs. Lewis McCord
Flynn C. H. Geldert
Buck Hansen Larry Payton
Pete Lucien Littlefield

"The Golden Fetter" is a romance of New England and the wild West which follows the adventures of a plucky little school-teacher who is stranded amid rough miners, worthless mines and murderous outlaws. When she finds herself without funds to get back to her New England home, the kind-hearted miners provided a "school" for her to teach in their town, although the only available pupils are a half-wit called Pete, and a young mining engineer whom the miners are holding under suspicion of being an outlaw. The discipline of her "class" by the earnest little teacher brings about a number of pleasant scenes in the romance which springs up between her and her six-foot "pupil." After many thrilling adventures through which she is bound to her hero by fetters (not, however, of gold) she rescues him at the last moment from hanging and finds reward for her bravery in his arms.

Wallace Reid had a characteristic role as the young civil engineer and wore his rough Western clothes with his usual dash and nonchalance. Anita King as the school-teacher, was delightfully natural and the types about the mining camp were excellently acted. The direction and setting gave a number of picturesque scenes of the West.

While the main situations in this play have been used many times before, they are still worth repeating and are woven into an entertaining if rather obvious Western romance. Exhibitors will find the popularity of Wallace Reid and of Anita King of value in their advertising.

(Continued on page 28)

As in the case of "The Cheat," Paramount is again called on to furnish police protection for "Miss George Washington." Paramount will pay all fines for "overcrowding theaters" on this and any other

Paramount Picture

Mr. N. H. Cinberg of Lincoln, Nebraska, telegraphed our A. D. Flinton, President of the Paramount Kansas City office, as follows:

Lincoln, Neb., Jan. 19, '17
A. D. Flinton, President Care
Kasey Feature Film Co.
922 Oak St.

Kansas City, Mo.
If you intend to furnish us any more pictures like
Miss George Washington you will have to furnish us police
protection after showing this picture. Big competition for four days
on the fifth day. The crowd was so big I
was stopped by police from selling any more tickets. Expect
a bigger crowd tomorrow.

N. H. Cinberg.

Paramount protection is a protected franchise—a guarantee of security and prosperity. There is no better protection than two Paramount pictures every week.

THIS WEEK

OLIVER MOROSCO
presents

GEORGE BEBAN

in a quaint, appealing photodrama

"HIS SWEETHEART"

By George Beban and Lawrence McClosky

"His Sweetheart," a strong story of politics and love, with a typical Morosco cast. In all the annals of stage or screen, there is no star who has won distinction in the portrayal of racial type in quite the degree that George Beban has as an interpreter of the Italian. In such great plays and photoplays as "The Sign of the Rose," "Pasquale," and others, he has proven his undisputed supremacy as a character actor.



PALLAS PICTURES
presents

Preety, Popular, Piquant

VIVIAN MARTIN

in

"THE WAX MODEL"

By G. Vere Tyler

The serio-comic tale of a French model in England who nearly starves for love. This story made a sensation when it appeared in Smart Set Magazine. The actual wax models around which the story is built add a touch of novelty and afford an excellent opportunity for special lobby displays.

FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor and JESSE LASKY are Pres. CECIL B. De Mille Director General
New York City



FEATURE REVIEWS

(Continued from page 27.)

"BRIDGES BURNED"

Five-Part Drama from Story by Olga Petrova. Scenario by Wallace Clifton; Directed by Perry Vekroff and Photographed by Neil Bergman. Produced by Popular Plays and Players for Release by Metro Jan. 29.

Mary O'Brien Mme. Petrova
Ernest Handal Mahlon Hamilton
O'Farrell, mill owner Arthur Hoops
Mary's son Maury Stewart
Thomas O'Brien, Mary's father Thomas Cameron
Nora, an old servant Mrs. Mathilde Brundage
Solicitor Louis Stern
Bather Robert Broderick

Those who admire Olga Petrova, and their name is legion, will enjoy "Bridges Burned," which gives the star plenty of opportunity for acting, but which lacks the element of surprise. Mme. Petrova is responsible for the story, it is stated, and if so, she has not done herself justice. She is worthy of a far more subtle play, one possessing greater originality.

The story will please average playgoers, however; it is constructed along lines which are of average character, detailing the experiences of a young Irish girl, daughter of an impoverished gentleman, and who makes a fatal misstep when she encounters a young physician poaching on the estate. She agrees to marry him, for her child's sake, but refuses to live with him and becomes the right-hand woman in a factory. The millowner seeks to win her love but she remains true to her husband, whom she loves but believes married her simply from duty. Finally both men go to the front during the present war. The mill owner loses an arm and the husband nearly loses his life. The wife learns at last that her husband really loves her; the mill owner returns to the front and the picture ends.

The lamented Arthur Hoops played the millowner with careful artistry. Mme. Petrova, beautiful as ever, did all that was demanded of her. Mahlon Hamilton was excellent as the husband. The settings, exteriors and interiors, are satisfactory but the photography is only average in spots. The direction was good as a whole, but the battle scenes were not altogether convincing.

The use of Mme. Petrova's name will be sufficient to attract many to the theaters where the film is exhibited. A. H. S.

"THE REWARD OF THE FAITHLESS"

Five-Part Drama by M. Ingleton, directed by Rex Ingram. Starring Wedgewood Nowell and Betty Schade; Released by Bluebird.

Princess Diane Claire Du Bray
Katerina Viasoff Betty Schade
Prince Paul Bagoss Richard Le Reno
Guido Caparelli Wedgewood Nowell
Peder Strooff Nicholas Dusseau
Peter Viasoff William J. Dyer

"The Reward of the Faithless" recalls some of those early Nineteenth Century novels which were the forerunners of the more legitimate fiction of a later period. It has also a flavor of Shakespearian tragedy, a dash of Poe, a hint of Lytton. If the story were less morbid in its theme it would be a better picture. As it is there is an undoubted interest attaching to the varied scenes and incidents of the involved plot. The photography is above the average and the acting leaves no room for criticism. Convincing the picture is not and there are moments that border on suggestiveness. Also the deathbed scene is introduced not once but twice—or rather once and a half times, for the second "death" was merely a cataleptic trance. A happy wife, love-blinded to the infidelity of her husband and the ingratitude of a street girl she has saved from the gutter, learns the truth when she is near what she believes is death. She falls in a trance and is buried. Her devoted lover, whom she threw over for the faithless Guido, rescues her from the tomb and she goes away. Later she is again wooed by the faithless one and finally completes her revenge.

Claire Du Bray, Betty Schade, Richard Le Reno, Wedgewood Nowell, Nicholas Dusseau and W. J. Dyer all do good work. Dusseau is particularly good as the faithful lover. The interior settings are particularly fine. It is frankly a wildly improbable melodrama and for those who like that sort of thing will probably be accepted with approval. A. H. S.

"THE GUN FIGHTER"

Five-Part Drama by Monte M. Katterjohn. Featuring William S. Hart. Produced by Triangle-Kay Bee Under the Supervision of Thomas H. Ince.

Cliff Hudspeth, "The Killer" William S. Hart
Norma Wright Margery Wilson
El Salvador Roy Laidlow
"Ace High" Larkins J. Y. Dowling
"Cactus" Fuller Milton Ross
Jimmy Wright George Stone
Col. Ellis Lawton J. P. Lockney

In "The Gun Fighter" we have William Hart as a regular bad man who has, however, good intentions, and who is suddenly reformed by the pleading glance of a slip of a girl. In the past he has been notoriously careless with his gun and had shot up a small cemetery of other bad men, but under this gentle feminine influence he becomes too proud to shoot, and attempts to "get" the leader of a Mexican gang without undue violence. Through a thrilling struggle in the dark he risks his life to save the girl whom the bandit has kidnapped; while speeding her off to safety on his horse he is fatally wounded himself and staves for

NATIONAL ASSOCIATION
ACTIVITIES

BLANKET STATE WITH ASSOCIATION IS GOING
SUNDAY CLOSING AFTER NEW
SLIDES MEMBERS

Association Working Hand in Hand with Exhibitors Campaign Launched by Secretary Elliott

Far-Reaching

New York State was blanketed with another edition of the Sunday Closing campaign slides recently. The committee of the National Association of the Motion Picture Industry, working in conjunction with the Exhibitors' League of America, sent out two slides last week, one for New York City, carrying Mayor Mitchel's photograph, and another, of a more general nature, for up-state cities and towns.

The Mitchel slide, which was personally approved by the mayor, who got a special presentation copy of it has been exhibited freely throughout the greater city, and reports of thousands of new signatures to the petition for motion pictures on Sunday have been received. No official count has been asked for, and will not be until next week.

In addition to the slide, a special committee of the New York local of the Exhibitor's League has been carrying blank individual petitions all over the city and supplying theaters with as many as they could use. 500, 1,000, 2,000. Several hundred thousand of these petitions have been distributed and are being signed nightly in the Greater City. These petitions follow the now famous text adopted throughout the State.

The slide for up the state has been generally approved, also, and it is probable that it will be supplied to New York exhibitors later on, when the novelty of the Mayor Mitchel slide has worn off. It has a satisfactory amount of "the punch," approved by the industry and has taken well wherever it has been shown.

Both slides are being distributed by the National Association under the direction of the Sunday Closing Committee, which is made up of William A. Brady, Walter W. Irwin, Adolph Zukor, Lee A. Ochs and Samuel H. Trigger.

his misdeeds by his lonely death amid the cactus on the desert.

It is a characteristic Hart drama, although the plot is not quite up to their standard of consistency. The reformation of the "gun fighter" is too sudden to be convincing for, while sudden reformation like love at first sight are not unheard of in real life, they need a stronger motive power than is given in this story.

William Hart gallops through his role of bad man with his usual fascinating stoicism, and Margery as the heroine is charming enough to make a pacifist out of anybody. The desert scenes and the exhibitions of rough riding are particularly effective.

This combination of Hart with the desert, the wild riding and the unlimited feuds will delight most spectators to whom the inconsistency in the romance will not matter. By this time, exhibitors are familiar with the popularity of these hair-trigger dramas and can rely upon this release as acceptable to the type of audience that "eats up" Wild Western stuff. A. G. S.

"JIM BLUDSO"

Five-Part Drama by John Hay. Featuring Wilfred Lucas. Produced by Triangle-Fine-Arts Under the Direction of Ted Browning and Wilfred Lucas.

Jim Bludso Wilfred Lucas
Gabrielle Breeches, his six-year-old son George Stone
Tom Taggart Charles Lee
Kate, his daughter Winifred Westover
Ben Merril Sam De Grasse
Barty Tim James O'Shea
Joe Bowers Monte Blue

The charm in the story of "Jim Bludso" lies not so much in the plot as in the witchery of the river scenes with which it is surrounded. You feel that the river is personified as a member of the cast; it is a benevolent friend of the hero in its milder moments and a fierce and vindictive villain when it overflows and wrecks the little village on its banks. The life story of Jim Bludso, the engineer, is told against this picturesque and turbulent background. "All the religion he had was to treat his engine right," but his forbearance with his erring wife and his fierce loyalty to the dumb negro dependent on him shows us that his square dealing was not confined to his engine. The action involves a number of thrilling scenes such as the breaking of the levee, the rescue from the flood and the burning of the sturdy old steamboat, the "Prairie Belle." By the time that these spectacular scenes are reached, the story has caught the sympathy of the audience so thoroughly that they regard the wonderfully realistic catastrophe with personal interest and suspense.

ULTRA - VIOLET RAYS
FIGURE IN A
KALEM FILM

Effects Obtained by Special Tinting
Process

When Robert Welles Ritchie wrote "The Violet Ray" for the Kalem Company to produce as one of the episodes of "Grant, Police Reporter," he called attention to the special tinting of the positive necessary to put over the unusual lighting effects. Not being versed in laboratory lore, Author Ritchie could not know that the effects he had asked for were exceedingly difficult to obtain. Nor did the director, Robert Ellis, give more than a passing thought to the matter when he produced the picture.

The action centers around the efforts of two representatives of a foreign government to steal the secret of the violet ray from the inventor and his daughter who has helped him perfect it. Failing to make the scientist divulge his secret, the conspirators turn the deadly rays upon his eyes, temporarily blinding him. They are about to administer the same treatment to the inventor's daughter when Grant, police reporter on the "Chronicle," bursts into the laboratory, after a perilous walk across the electric light wires leading into the house near the third story window, and covers them with his coat.

The tricky light effects used in this scene were a source of considerable perplexity to Kalem's factory superintendent, until by experiment he evolved an ultra violet bath that would remain constant under all projection conditions. The tone would vary from ultra violet to a very pale color depending upon whether the film was projected with a direct or an alternating current. As the realism of the entire picture depends upon these tints and tones in the positive prints, the Kalem organization naturally prides itself in having solved this nice little chemical problem.

The demonstration of the infernal machine is said to be most convincing and the story is capably enacted by a competent cast headed by Ollie Kirby and George Larkin.

NEW OGDENSBURG THEATER

ODGENSBURG, N. Y. (Special).—A new \$80,000 Moving Picture Theater, "The Strand," opened here the 24th, with the ten-reel picture, "The Ne'er-do-Well." The house was crowded for four performances. The new theater is a handsome building 50x138 and is equipped with all the latest devices for assuring comfort and convenience to its patrons, with a seating capacity of 1,400. It is centrally located on one of the best corners in the city. The screens and the machines are the latest and finest manufactured. The policy of the management will be to run only the very best films. The theater will be under the management of Robert A. Landry. E. C. J. SMITH.

SERIALS AND SERIES

"DOUBLE CROSSED"

Fourth Episode of the "Patria" Serial. Produced by Whartons for the International and Released by Pathe Feb. 4.

Patria Channing Mrs. Vernon Castle
Donald Parr Milton Millis
Baron Haruki Warner Oland

As the "Patria" serial progresses one is impressed with the fact that Mrs. Vernon Castle is a very capable film actress and that she lends more than her well-known name to the film. The episode contains some double exposure work that is well put together and the star helps the deception materially. A dancer at Mr. Ziegfeld's popular "Midnight Frolic," who is a prototype of Patria, is substituted for the wealthy girl in an attempt to secure control of the munition works which she owns. On a Fall River Line boat Patria is overpowered and thrown into the water and the dancer put in her stateroom. The episode is stopped, leaving the girl in the water and her substitute gives orders to her maid.

The scenes taken on the New Amsterdam Theater Roof Garden of the "Midnight Frolic" incident are very well done and a true reproduction of the place and members of the company. F. T.

"ADVENTURES OF BUFFALO BILL"

Released Through Kleine-Edison-Bell-Easy-Play Service. (Screen Time, 1 hour, 15 minutes.)

Colonel William F. Cody (Buffalo Bill) is shown in the early days of his thrilling career as a pony express rider in the pioneer West; later as hunter of buffaloes and then as the chief Indian scout for the United States Army. Appearing with Buffalo Bill in the pictorializations of the Indian battles which follow are Lieutenant-General Nelson A. Miles, Major-General Jesse M. Lee, Brigadiers-Generals Frank D. Baldwin and Marion P. Maus and other heroic figures of the pioneer days. Historically accurate versions of the Battle of Summit Springs, the Battle of Warbonnet, Colonel Cody's knife duel with the Sioux Chief Yellow Hand and his fight with Chief Tall Bull, in which the Indians were killed are shown.

These pictures have been assembled into seven reels and represent the cream of the full 10,000 feet which arrived in New York in December last. They will be released under the title "On the Austro-German Battlefronts." They have been woven into story form based on actual events that have transpired in the last few months, and are in a sense a sequel to their last production, "Germany on the Firing Line."

EIKO FILM BACK AGAIN

To Release 10,000 Feet of German War Film

After a lapse of nearly a year the Eiko Film company has again succeeded in securing from Germany 10,000 feet of war pictures taken along the battle fronts of the Central Powers in Italy, Russia, Poland, and Roumania. The scenes depicted show many remarkable achievements accomplished by the Germans and Austrians.

These pictures have been assembled into seven reels and represent the cream of the full 10,000 feet which arrived in New York in December last. They will be released under the title "On the Austro-German Battlefronts." They have been woven into story form based on actual events that have transpired in the last few months, and are in a sense a sequel to their last production, "Germany on the Firing Line."

A point to the trade is the fact that these pictures are not made from duplicates but the original negative which is in the hands of the Eiko Film company.

TRIANGLE CO. AND ITS PRODUCERS FIRMLY LOCKED

So Asserts President Hodkinson, Answering Various Inquiries

In response to inquiries concerning the possible release of Thos. H. Ince-Kay-Bee features and Mack Sennett-Keystone comedies in any way other than through the Triangle branch exchanges, the following statement was issued by President Wm. W. Hodkinson, of the Triangle Distributing organization:

"Up to this time the announcements we have made have been conservative, and have perhaps said less than we would have liked them to say, simply because we did not wish to make any statement without the fullest possible foundation of fact. It has been my invariable custom, ever since I have been in the motion picture business, to make no promise to exhibitors that I was not in position to fulfill to the letter. It is for this reason that seemingly conflicting reports regarding the release of Thos. H. Ince-Kay Bee and Mack Sennett-Keystone pictures have not until now been fully answered.

"I am now in position to say to exhibitors that Triangle and its producing companies are locked together positively and definitely. Up to this time our final and complete plans have not been announced in detail because we have waited till we could be certain of fulfilling every detail of every promise. We are now certain of our ability to do so, and I will say this—that the Triangle program, consisting of one five-reel Ince-Kay Bee feature, one five-reel Fine Arts feature, and two one-reel Triangle comedies, will be supplied to exhibitors each week through Triangle exchanges, and in no other way.

"The special weekly release of a two-reel Mack Sennett-Keystone comedy will also be available solely through Triangle exchanges. We shall have other announcements to make that will be of interest, but this, I believe, answers the questions that have been most asked."

In confirmation of President Hodkinson's statement regarding the seemingly conflicting reports that have been abroad as to the relations of the Triangle Distributing Corporation and the Thos. H. Ince-Kay Bee and Mack Sennett-Keystone producing companies, the following was given out by President A. Kessel, of the New York Motion Picture Corporation:

"The Thos. H. Ince-Kay Bee five-reel features and the Mack Sennett-Keystone comedies are to be released only through the exchanges of the Triangle Distributing Corporation."

INTEREST KEEN FOR METRO'S "ONE OF MANY"

Arthur James Presents Feature by W. Christy Cabanne

Exhibitors everywhere are showing a lively interest in "One of Many," the moral pantomime to be released on the Metro program Feb. 12 (Lincoln's birthday). Arthur James, head of the scenario, publicity and advertising departments of Metro Pictures Corporation, presents this five-act feature screen drama, which was written and directed by that wizard of the screen, William Christy Cabanne.

Scores of letters are being received from motion picture exhibitors all over the country asking for the feature, and requesting more information in regard to it, and "One of Many" bids fair to be one of the most widely discussed pictures seen in recent years. One theater manager in St. Louis writes: "This picture seems to be just what I want, combining a great moral and a strong story, with a beautiful star to present it. I look for record business during the run of 'One of Many.' Another writes: "If feature is as represented, it certainly is a winner. Put me down for it."

GENERAL FILM ACTIVITIES

Prepared to Furnish Films of All Sorts and Subjects

The General Film Company is preparing for an exceedingly active period during the month of February. Its new series, "The War," the British Government's official motion picture records of the great European conflict will be launched very soon, the first instalment being entitled "The Battle of the Somme." Exhibitors who have seen advance showing have been unanimous in praise of this series. "The War" will be released weekly in instalments of two reels. Succeeding instalments will cover the British Grand Fleet in its activities. General Film covers every department of picture service from educational and news subjects to drama and comedy.

The various *Kalem* series will continue with the exception of "The Girl From 'Frisco," which is drawing to a close and will soon be followed by a new series, featuring Marin Sais, with the title to be announced shortly. The oldest and best of all weekly series, "The Hazards of Helen" will continue to be issued weekly, with Helen Gibson continuing her thrilling feats. "Grant, Police Reporter," continues with George Larkin defying death by some spectacular effort in every episode. "Ham

GERALDINE FARRAR

—greater of all screen stars—CECIL B. DE MILLE—genius of shadows—and JOAN OF ARC, the most remarkable woman of history—these are the contributing factors.

Study the adjoining box office statement:

It is the truthful and incontrovertible indication that the public is responsive to superlative merit.

"JOAN THE WOMAN"

is now being presented by JESSE L. LASKY twice daily to capacity audiences in two cities—at the 44th Street Theatre, New York, and the Majestic Theatre, Los Angeles.

CARDINAL FILM CORPORATION

435 FIFTH AVENUE
NEW YORK, N. Y.

HODKINSON WILL CO-ARTCRAFT ANNOUNCES OPERATE WITH EDISON DATES OF TWO RELEASES

Conquest Pictures Will Be Released on Mary Pickford in March; George Cohan in April

Conquest Pictures from Thomas A. Edison, Inc., will be released on direction of W. W. Hodkinson, it is announced.

Plans are being perfected for the establishment of distributing offices in all of the large cities of the United States, making the novel and highly desirable new productions easily available to all exhibitors. As has been announced, Conquest Pictures will be released weekly in groups of five reels. Each group always will be exhibited in the form in which it is released, this precaution being taken for the purpose of guarding against the introduction of extraneous subjects of a lower standard than will be maintained in Conquest Pictures. In a recent interview, Mr. Hodkinson expressed great pleasure because Mr. Edison has asked his co-operation in the distribution of the latest products of the Edison studios.

"There is a new day just ahead in the motion picture industry, when the clean and wholesome films will penetrate the hard shell of precedent," said Mr. Hodkinson. "I believe the Edison Program of Conquest Pictures to be the entering wedge."

Manager L. W. McChesney of the Edison studios, in announcing the plans for the distribution of Conquest Pictures, outlined briefly the policy that will govern the production of the program. "In selecting the subjects to be produced for release under the

Artcraft Pictures Corporation announces two big subjects with Mary Pickford and George M. Cohan as the stellar attractions. The Mary Pickford production, following her recent Artcraft offering, "The Pride of the Clan," will be "A Poor Little Rich Girl," now being produced under the direction of Maurice Tourneur. The novel by Eleanor Gates became widely popular as did the play, which scored a big hit at the Hudson Theater, New York city, several years ago and duplicated this success on the road. The production of this new Mary Pickford picture at the Fort Lee studio is now well advanced and will be completed well ahead of the release date, which is scheduled for March 5.

The George M. Cohan subject, "Broadway Jones," which is now also well under way at the New York studios on West Fifty-sixth Street, will follow the Pickford release and will present the famous George M. for the first time as a screen actor on April 2.

Conquest brand," he said, "it will be our aim to choose dramatic stories of adventure; tales of an inspirational nature; wholesome comedy subjects—broad at times, but never vulgar."

STATE RIGHT BUYERS

Read the Newspaper and Trade Journal reviews on this massive production—then get in touch with us.

"HER CONDONED SIN"

IN SIX REELS
PRODUCED BY

D. W. GRIFFITH

(Founded on Judith of Bethulia)

The most magnificent and artistic spectacle staged by this celebrated producer

Included in the Cast are

HENRY WALTHALL MAE MARSH
BLANCHE SWEET ROBERT HARRON
LILLIAN GISH DOROTHY GISH



BIOGRAPH COMPANY
796 East 176th Street
New York City

ART DRAMAS



HARRY R. RAYER

presents that charming star

VIOLA DANA

in a romantic love story of the East Side

"ROSIE O'GRADY"

AN APOLLO PICTURE

Released February 1st

There is an Art Dramas exchange in every important film center in America

116 WEST 39th STREET NEW YORK CITY

AROUND THE TABLE

While the snow drifted lazily down and covered the streets with a white blanket, the members of the Cormorants Club drifted lazily into the Cafe Nemo and took their places at the round table with a due appreciation of the warmth and cheer afforded by the cosy little hostelry.

The Truculent Poet was in high spirits. His rubicund countenance beamed upon the others as he drank with gusto his ginger ale.

"Tell you what, mates," he chortled, "things is certainly excitin' nowadays in the film business, what with the Sunday closing, taxation, Art Leagues, etcetera. I hear a poem comin' on—if you'd like to hear it."

The Orator winked at his companions: "By all means, friend, let us hear it. It seems an age since we have enjoyed one of your splendid effusions—"

The Poet looked at him doubtfully: "I reckon," he growled, "you're laffin' at me, but abiver my timbers, laff all you like; it don't hurt me none. Here goes—heave ahead:

"There's some swabs as never can see
Good in anything anyone tries
Just like, in the case of the limp—
There's a lot have got him on
their eyes.

They won't admit anything's good
But the evil they allus can see;
Their heads, they seem all made of
wood

At least it looks that way to me—
"This," he paused, is the chorus: It's
to be sung Bert Williams style:

For its allus mighty easy to pick a
faw

In the thing that another man has
done!

That thing might be the best you ever
saw;

The praises of the world it may have
won.

But the poor benighted lubber with
envy in his soul

Will stand around and rubber with
eyesight like a mole—

Oh, it's allus mighty easy to pick a
faw

In the thing that another man has
done!"

"I understand that Lasky's have engaged Max Fischer, a violinist, out in California, to play accompaniments while the companies are doing big dramatic scenes at the studio," remarked the Gentle Critic.

"That strikes me as a pretty good stunt."

"It's a fine idea," approved the Poet.

"I know how 'tis myself. When I was in charge of the old scow *Purdy* on the Lakes, I had a chap—A. B., he was, named Dingle—who could play on a comb with a piece of paper so's tears'd come to your eyes. Whenever things didn't go just right, I'd get Dingle to come up on the poop deck with me and play 'Silver Threads among the Gold.' I've stood there with the tears streamin' down my face listenin' to his music. But it did me a lot of good. I got courage from it somehow and pulled the ship through many a bad sea. When Dingle left me an' went to the dogs along the waterfront—I had bad luck. The old *Purdy* piled up on the rocks an' I went to work writin' waterfront items for the *Chicago Bugle*. That's how I came to be in this position."

"I don't think it was you who had all the bad luck," observed the Man in the Corner testily. "Look what we're putting up with."

Pete Schmid tells me that George Cohan, having been born on Fourth of July, likes noise of every description," said the Gentle Critic. "Pete says that George actually enjoys the racket the carpenters make in the studio and smiles sweetly whenever a property boy drops a lot of dishes. You know, he's workin' on that first picture 'Broadway Jones' for Artcraft."

"Funny thing" some folks do like noise. I had a grandfather that just sat and smiled whenever anybody yelled or an explosion shook the house. He never got ruffled, when the kids cried or dogs howled, or cats exercised their voices in the alley.

(P. S.—The members of the Cormorants Club and some others, headed by the News Hound Fritz Tiddens, the smiling Pete Mine and the redoubtable Ben Grimm, went over to Joseph Miles' new shebang at 220 West Forty-second Street Saturday p.m. Joe is opening a new projection room and offices and wanted the bunch to see what it was like. They must have liked it from what has leaked out. They say Joe treated them royally, and they're thinking of moving the Cafe Nemo over to his place.)

"INTOLERANCE" IN MILWAUKEE

D. W. Griffith's "Intolerance" in Milwaukee has registered the hit of the Davidson Theater's season. The spectacle opened in the face of a blizzard Sunday, Jan. 21, to two crowded houses and sell-outs twice daily have so far featured the two weeks' engagement.

WEDDING BELLS

Charles Lewis Gregory, the first camera man to take submarine moving pictures for the Williamson Brothers, was married in

Jacksonville, Fla., on Jan. 20, to Myrtie Belle Strong, daughter of William Henry Strong.

"ALLAH" GOES BIG

Robert Lieber has been "cleaning up" with Selig's "The Garden of Allah" in Indiana, according to reports from the Hoosier State. The big spectacle with Helen Ware and Tom Santschi has been playing to "S. R. O." at the Circle Theater, Indianapolis. The Indianapolis newspapers have been full of flattering reviews concerning the Selig feature play.

TO FILM TWAIN'S WORKS

St. Louis Capital Interested in State Right Productions

St. Louis, Mo. (Special).—State right feature plays based on Mark Twain's works are projected by an organization of St. Louis men.

E. J. Denecke, a native St. Louisan, who has been a director of Bluebird and Hedgerow photoplays in California for the last four years, will be director general of the new corporation. Denecke, before his entrance in the motion-picture field, was connected with "legitimate" theatricals for eleven years.

Negotiations are being made to obtain E. W. Dustin, former manager of the St. Louis office of International Film Service, Inc., now of Pathé, for the office of general manager.

Arrangements are being made to picture "Tom Sawyer" and others of Mark Twain's works. This would necessitate the taking of scenes in Missouri and along the Mississippi River.

Denecke said St. Louisans interested in the company include A. H. Scholmeyer, real estate dealer, and former Judge Julian Laughlin. Mayor Beall of Alton is also said to be interested.

It is believed the first film will be released March 1.

RIALTO BOOKS "LUPIN"

Earle Williams in Vitagraph Feature

Feb. 4

"Arsene Lupin," a five-reel Greater Vitagraph presentation of the famous detective novel and stage play, has been secured by Samuel L. Rothafel for the Rialto Theater, New York, as its attraction for the week beginning February 4. It will be released on the regular Blue Ribbon program through Vitagraph-V. L. S. E. on February 26.

Earle Williams is starred in "Arsene Lupin" and he is supported by an exceptionally worthy cast. Paul Potter, the famous playwright, wrote the stage and picture version of the popular novel, which created unusual stir when it appeared two years or so ago. Garfield Thompson wrote the scenario and Paul Scardon directed the production.

In Mr. Williams' supporting cast are Ethel Gray Terry, Billie Billings, Julia Swayne Gordon, Miss Krause, Miss Best, and Ida Tiebel; Frank Morgan, Harry Leone, Bernard Seigel, Gordon Gray, Logan Paul, Hugh Wynn, and Mr. Wright.

MME. BLACHE FOR ART DRAMA

Madam Blache, one of the pioneer producers of motion pictures, both in Europe and in this country, and probably the best known of the women directors, has been engaged by the U. S. Amusement Corporation to direct that company's pictures, which are released on the Art Dramas program.

Madam Blache was probably the first woman to direct a photoplay. She first directed the productions of the Gaumont Company, of Paris, when that company commenced to make motion pictures. She then organized the Solax Company, which was one of the largest producers of film in this country several years ago.

Since that time, she has produced a number of features for the Popular Plays and Players Company, which have been released on the Metro and Pathé programs. Her best known recent pictures are those she made with Madam Petrova in the stellar parts. These include, "The Heart of a Painted Woman," "My Madonna," "What Will People Say," and several other successes. Madam Blache also directed, "The Ocean Wolf" featuring Carlisle Blackwell and Doris Kenyon, which was released on the International Film Corporation's program.

Madam Blache has recently returned from a vacation which was spent in the woods of Canada, where she lived an outdoor life for several months.

"KING LEAR" PROFITABLE

"King Lear," the Pathé Gold Rooster play produced by Thanhouser, has definitely proved that Shakespeare is adapted to the screen. "King Lear" is an ideal screen scenario, though many of Shakespeare's plays are not, and when a great Shakespearean actor like Frederick Warde plays Lear, the result could not help being worth while. The success of the film is gratifying to J. A. Berst, vice-president and general manager of Pathé, as it supports his belief that whatever is best in literature cannot fail to be attractive on the screen, provided that the production is the best possible, and the scenario worthy of the subject. Business manager, C. R. Besie, is also much pleased as he has emphasized upon the various Pathé branch managers the possibilities for big business which lie in the picture and more especially the value of the name of Frederick Warde, the star.

NEW FILM HOUSE PERMITTED

BOSTON, MASS. (Special).—By far the shortest hearing that is recollectable at City Hall in many months was held last week over the petition of the Dudley Amusement Company for a moving picture license at Washington Street, corner of Brattle Street. The hearing lasted less than five minutes.

MRS. CASTLE DOES "STUNTS"

No Substitutes in the Thrilling Scenes of "Patria"—Released by Pathé

A wide-spread discussion is in progress over the last scene of the first episode of the photoplay, "Patria," the International's serial supreme, now being shown. The question most frequently asked is, "Was Mrs. Castle really in the automobile when it dashed through the gates and across the track in front of the oncoming railroad train with a margin of inches only to spare?"

The scene shows a railroad train rushing almost directly into the eye of the camera. On a road parallel to the track and crossing it in the immediate foreground races an automobile with Mrs. Castle in the seat beside the chauffeur and Milton Sills clinging to the running board beside her. With a margin literally of inches the machine tears through the crossing gates, which are down, squarely in front of the oncoming locomotive, barely missing what looks like an inevitable collision and out of the picture while the train sweeps on.

The scene is thrilling enough to take the breath of the most blasé moving picture devotee, who "has seen all the thrills that are or can be." There is small wonder that an amazed public should question whether or not Mrs. Castle was in the automobile when the perilous dash was made. "For" say many, "she is but a frail and fragile girl, and such a nerve-racking experience is more than one of her nervous temperament could stand. It is too much to expect of her. She must have employed a substitute."

Not Mrs. Vernon Castle. In undertaking to play the title-role in "Patria" Mrs. Castle stipulated at the outset that she be allowed to do all the "stunts" called for in the scenarios, however dangerous. She did this particular one and many others.

INSIDE FACTS ON FILM
Selig's "Beware of Strangers," and What It Is About

Here are some interesting observations concerning "Beware of Strangers," the Selig feature play soon to be released: Gilson Willets wrote the story.

The drama is an exposé of methods pursued by clever swindlers in robbing the public of its savings.

Thomas Santschi has a part in "John Mentor, Cruel and Crafty," that is said to be the greatest since his "MacNamara," in "The Spoilers."

The all-star cast includes Vivian Rich, Thomas Santschi, Fritzi Brunette, Ed Coxen, Eugene Besserer, Frank Clark, Harry Lonsdale, Jack Richardson and others.

"Beware of Strangers," it is stated, presents a series of wonderful sets and lighting effects, including a rain storm, a spectacular raid, etc.

CELEBRATE ANNIVERSARY

DECATUR, ILL. (Special).—The first anniversary of the organization of Local No. 419, Stage Employees and Motion Picture Machine Operators' Union, was celebrated Wednesday night of last week on the stage at the Lincoln Square Theater. The festivities began at 10 o'clock and lasted till early Thursday morning. About one hundred were present, including members of the organization, owners and managers of theaters, members of the musicians' union and of the company playing at the Empress.

The musicians furnished the orchestra and members of the organization provided the rest of the program. Herschel Fitzgerald gave a number of comic songs and recitations. Jeff Fields, stage manager of the Lincoln Square Theater, delighted the crowd with his yodeling and Ray Colvin also gave a number of vocal selections. Refreshments were served and the event was voted an immense success. The local started a year ago with twelve members and now there are forty. They will give a grand ball Wednesday night, Feb. 7, at the new Moose Hall, at which the Lincoln Square Theater Orchestra will furnish the music.

PERCY S. EWING.

PATHE FEATURING LOIS MEREDITH

Lois Meredith is featured in the Pathé Gold Rooster play for release February 11, entitled "Sold at Auction." Wm. Conklin and Frank Mayo support the star. The picture was produced by Balboa.

Lois Meredith was also featured in that very successful Gold Rooster Play, "The Precious Packet." She is one of the youngest stars on stage or screen to-day. She followed Laurette Taylor in the leading role of "Peg o' My Heart," was featured in "Help Wanted" and played Modesty in "Everywoman."

MISS YOUNG'S FOURTH FILM

Clara Kimball Young, the screen star beautiful, is making rapid headway with her fourth Selznick-Picture production, a film version of Eugene Walter's drama, "The Easiest Way." Albert Capellani, who directed Miss Young in "The Common Law" and "The Foolish Virgin" is also in charge of this picture. The cast includes Joseph Kilgour in the part of Brockton, the role he played in the original Beasco stage presentation of the drama.

LATEST NEWS OF FILM ACTIVITIES ON THE PACIFIC COAST

California Motion Picture Studios Busy--Items of Interest Concerning Latest Events

By MABEL CONDON

LOS ANGELES, CAL. (Special).—Snow scenes "demand that many companies seek the higher Sierras. H. O. Davis, Big Chief of Universal, chaperoned the Lynn Reynolds company to Truckee, where they report, they are finding the Alaska color for "The Code of the Klondike."

The Harold Lockwood and May Allison company were lost a week on Mt. Baldy, making the final scenes for the York-Metro feature, "The Promise." The burros refused to work in the blizzard, the radiators of their machines froze up, and yet all returned safely without a frosty finger. Fred J. Balshofer was in charge.

Mary Miles Minter has been resting a day or so since she finished "The Gentle Intruder," while her director, James Kirkwood, is planning the next. George Fisher, of "Civilization" fame, proves to be an ideal leading man for Miss Minter.

Outside at the Selig Zoo, despite the racket of perfectly new lion babies, howling their disgust at California's pitiful rain, the Selig players have finished "John Mentor," a story about a huge crime syndicate, and have begun a new production this week.

In the Vitagraph melodrama series, "Hearts of Flame," director William Dunlap abducted an entire train, put it on the generating motor of a heavy truck to light the Pullmans, "shot" all those scenes, built a platform outside one of the vestibules, and putting on it his camera, assistant, himself, and cameraman, filmed quite a remarkable silhouette effect across the vestibule.

The week's vacation of the Signal Company simply melted away, while J. P. McGowan and Helen Holmes laid out the work on the production of "The Railroad Raiders," a serial by L. V. Jefferson.

One thousand children brought each a posy to "Little Mary Sunshine" at a Los Angeles theater, where both her photoplay and her own sweet self were on exhibition.

The Dustin Farnum company is at Truckee, where the distracted director, William Taylor, is having a hard time to keep them at their work. Skating, tobogganing, skating and curling is the cause of the riot.

Alex Pantages's coaxing tones have convinced J. P. McGowan that the audiences in his string of theaters want to see in the flesh the girl who so nonchalantly encircled the railroad crooks, who tried to break up the timbermen in "A Lass of the Lumberlands."

Elisabeth McGaffey has shifted her typewriter as chief of the Lasky research department to the scenario shop, where she is writing original stories under the direction of William C. de Mille and Marian Fairfax.

The juvenile stars, Jack Pickford and Vivian Martin, are working under direction of Marshall Neilan, while the veterans of the screen, Theodore Roberts and Kathryn Williams, are setting the pace at Lasky's.

"The Checkmate," featuring Jackie Saunders, is Captain Leslie T. Peacock's newest drama, and in "Jane," is caught on the film the most exquisite picture ever turned out from Balboa.

The Sesame Hayakawa company brought back with them to the Lasky studios twelve Hawaiian dancers, but the California clowns

MATT SNYDER'S DEATH DEPLORED

CHICAGO, ILL. (Special).—William N. Selig, president of the Selig Polyscope Company, has received news of the death of Matt B. Snyder who appeared in several of the Selig features, namely "The Crisis," and "The Garden of Allah." Mr. Snyder's death has cast a gloom over all members of the Selig staff both in Chicago and in Los Angeles as he was beloved by all who knew him. His portrayal of "Colonel Carvel" in "The Crisis," was proclaimed by all to be a gem of histrionic art. His untimely death prevented him from viewing his own work as "Count Anteoni" in the Selig production "The Garden of Allah." Mr. Snyder is said to have enacted a role that will long be remembered for its impressiveness and art in "The Garden of Allah." He was past eighty years of age, but possessed a remarkable physique and was apparently in robust health up until the time of his death.

CLUNE BOOKS MUTUAL WEEKLY

Here's another exhibitor who recognizes the superior quality of the Mutual Weekly. Clune's Broadway Theater, Los Angeles, has booked the Mutual Weekly for a solid week's run. This is an exceptional honor for the Weekly, as Clune's is one of the finest motion picture houses in Los Angeles. The Weekly will be used from Sunday to Saturday and be succeeded by the next issue.

ANNE SUTHERLAND WITH POWELL

Frank Powell has engaged Anne Sutherland, the noted character actress, to appear in a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau feature pictures now being made by the Frank Powell Producing Corporation, to be distributed through the Mutual Film Corporation.

mate made them weep. New York will try to console them.

The Lawrence Simon Vitagraph company are working on the first of their series of "Big Y" comedies, entitled "Masks and Mishaps," a ripping slapstick of domestic woes, with James Aubrey and William Dunn at the bat.

The current ten days' talk is about the individual and collective glory gleaned by the Geraldine Farrar company in the Lasky wonderful photoplay, "Joan the Woman."

E. D. Horwheimer decided that he would cast the parts himself for the Balboa company, as he "is tired of seeing sweet young things on the screen without an iota of talent."

An oil stove is preceding Louise Huff all around the Morosco studio, all because some wits' wits told her to leave her fur and woolen things in New York cold storage.

Sixteen companies making feature dramas and ten more filming comedies, dramas and Westerns and underworld pictures.

Robert Harron is a full-feathered star in a Fine Arts drama, "A Young Gentleman of the Old School," and the company and star are making its scenes crossing the continent via New Orleans to New York, under direction of Lloyd Ingraham. The author, Frank E. Woods, also manager of the studio, has assigned Colleen Moore as support to the star.

A. Burt Weesner, actor-producer of "The Brat" soon to open in New York, has signed up with William Fox for the Gladys Brockwell company.

Constance Talmadge and Kenneth Harlan, of Gertrude Hoffman's "Sumurun" fame, are earning their daily bon-bons by following the directions of Paul Powell in the "Triangle-Fine Arts" "Betsey's Burglar."

Virginia Corbin is a precocious starling out of the Fox studio, but a benumbed telephone repeated it, "a very ferocious baby."

Claire Alexander is the tiniest ingenue in films. Five feet measures on the door back of her, and George Ovey rescues 100 pounds of pretty Claire in their Cub Comedies, made at the Horsley studios.

Director "Dynamo Jim" Horne shot ninety-seven scenes of the Kalem series, "The Girl from Frisco," in one day, as follows: "Extras" on the Mexican street; two studio sets; out on location in the morning, and in three new sets he finished by sunset the ninety-seventh scene with his principals; worked all night on next day's work, and started on it at 6 a.m.

The Dorothy Gish story hitherto known as "The Failure," has blossomed out as "Stage Struck," while Bessie Love is to be finally known as "The Spirtre" in the Triangle-Fine Arts drama formerly called "The Doll Shop."

The next William Russell feature, "High Play," was begun at the American studios just as soon as J. R. Crone, studio manager, sent east the completed Russell picture, "My Fighting Gentleman," by Nell Shipman.

For six long weeks Paul Willis has had the happiness of playing May Allison's young brother in the Metro-York picture last in the making.

Geraldine Farrar's poster pictures as "Joan the Woman" were from the brush of Stiles Dickenson, a New York artist. The original is in the Forty-fourth Street Theater in New York.

NILES WELCH WEDS

JACKSONVILLE, Fla. (Special).—Eugene Niles Welch, of the Technicolor Company, and Della Boone of the same company, were married at Snyder Memorial Church at eight o'clock Saturday evening, Jan. 20. The bride was given in marriage by Manager Willat of the Technicolor Company, and she had as her only attendant Grace d'Armond of the same company. Mr. Welch's best man was William Davidson, lead with Ethel Barrymore. Following the ceremony a dinner was served at Hotel Mason; the guests included many of the prominent members of the motion picture colony here. Mr. and Mrs. Welch have gone for a short trip down the coast.

A company of Erbograph, and one of Metro Players are in St. Augustine for a short stay.

Joseph Sears, of the Kalem forces, and Carolyn Louise Bing of this city were married on the 18th.

E. O. UEDMANN.

FAIRBANKS CHEERS PATIENTS

Douglas Fairbanks made his initial bow last Saturday night to an absolutely new audience. Manager Von Herberg, treasurer of the Greater Theaters Corporation, who operates four of the largest picture theaters in the Northwest, secured a copy of "The Habit of Happiness," and had same projected in the Firlands Seaside Sanitorium, with an object to cheer up the inmates, a majority of which are awaiting the call of Potters Field. From reports this Fairbanks psychological comedy had a remarkable effect on its audience, and many confessed that in the future their smiles would be plentiful and that they expected to profit greatly from the lesson taught by Doug's smiling characterization.

Douglas Fairbanks feels that Mr. Von Herberg has profoundly honored him by selecting one of his pictures for such a splendid charitable purpose.

GEORGE KLEINE ON NO MORE RELEASE DATES TO BE ADVERTISED

Discusses Problem Confronting the Exhibitors and Companies

In a statement concerning the advance deposits to guarantee film rental contracts George Kleine, of Kleine-Edison-Selig-Kensay, says that he agrees with some of the exhibitors in their objection to putting down cash as a guarantee of good faith, but that it is necessary that the distributing companies insist on the procedure to insure themselves against certain unscrupulous exhibitors whose signatures mean nothing at all. He also outlines the system followed by his company. Mr. Kleine says in part:

The exhibitor raises three principal objections to the current system of exacting a cash deposit to guarantee the fulfillment of a film rental contract.

1. He resists placing a sum of money in the hands of a rental exchange without a guarantee as to its safety, and sees the danger of some of them being unable to refund his cash in case they are unable to deliver the films guaranteed under the contract, because of accident, fire, failure in business, etc.

2. He objects to the deposit of his cash without receiving interest therefor.

3. He suspects that his deposit is being used before it is earned by the distributor in the conduct of his business, or by the manufacturer in paying his operating expenses, salaries of stars, etc.

I agree entirely with the exhibitor who holds these views.

On the other hand some exhibitors hold their signatures to contracts in slight regard, violating sometimes on impulse, sometimes with reason, without consideration of the damage to the distributing agency or manufacturer. Sometimes he signs a contract for service to prevent his competitor from getting the films, with the deliberate intention not to meet his obligation to the exchange, and cancelling without regard to the rights of the distributor when his purpose is accomplished.

There is no doubt that the mass of exhibitors of the present day are more solid financially and more responsible business men than those of five or eight years ago. At the same time there is a class of exhibitors that has but little regard for its agreements and justifies mistreatment of an exchange that conducts its business honorably, because he, himself, has suffered from the evil practices of another exchange.

Agreeing on the one hand with the exhibitor who raises the objections enumerated above, while on the other finding it necessary to safeguard our business by giving stability to the contracts made by our distributing branches with their customers, I have worked out the following system for the K-E-S-E service.

Our releases are grouped arbitrarily in lots of ten features. Exhibitors contracting to use a group are asked to pay in advance twenty (20) per cent. of the contract price, to cover the rental price of the last two subjects. The ten may be picked from our entire stock of regular releases or the group of any one quarter.

This serves to tie up comparatively little money, as the advance covers only two features, instead of four to eight; and the obligation, not more than one release weekly for ten weeks instead of fifty-two or one hundred and four releases covering one year.

In order to assure the exhibitor of the safety of his deposit, my personal guarantee stands back of it; and all funds so collected are placed in a special account in my name, as trustee either in the Hariman National Bank of New York City or the Continental & Commercial National Bank of Chicago. This account is kept entirely apart from all other money, either my personal accounts or those of my business. The contract which we sign binds us to the fulfillment of these conditions. We draw upon the account after the exhibitor has played the dates that he deposit covers.

Having in this manner assured the safety of these funds, the question of the reimbursement to the exhibitor for the sequestration of his cash received serious consideration. Realizing that ordinary interest, such as a bank rate of four (4) per cent. or five (5) per cent. per annum would not be adequate compensation, I decided to be only fair to allow what would be considered a trade discount in ordinary merchandising, for instance, in certain lines of business, such as jewelry, when the dealer makes a purchase, his bill is usually subject to a cash discount of 5 per cent. for 10 day cash, net 90 days. As our advance collections run on a maximum of 90 days, I decided to refund to the exhibitor a flat trade discount of six (6) per cent. on the amount he deposited, amounting in effect to 24 per cent. per annum.

We remit this sum to him by check on receipt of payment for the first feature rented to him under the contracts.

FILM AT SING SING

At the request of the Mutual Welfare League of Sing Sing the Biograph Company has loaned a print of "One Round O'Brien," the famous comedy directed by Mack Sennett, to be shown for the inmates of that institution.

General Film President Makes Interesting Announcement

B. B. Hampton, president of General Film, announces the producers of General Film Company have concluded to cease advertising release dates.

"The first of the year the program idea was abandoned and each subject is now handled by the General Film Company on an individual basis. Since the operation of this policy began, conditions have altered materially. Each producer is now justified to put back of his product all the ability of which he is capable. His product now has an opportunity to sell for its individual worth, and therefore it can earn for him as much money as possible. The result is that extreme care is given to the development of each subject. This has affected the matter of releases, in that the producers are reluctant to release their new subjects until each is properly and completely prepared. Consequently we feel it inadvisable to advertise the dates on which any of our subjects are to be released."

"Our full service—of twenty-five to thirty reels of assorted subjects—are being released each week, and no change in this practice is contemplated. Our customers will be advised, as usual, of subjects, description, etc., the only change in our methods being that we will discontinue the public advertising of release dates."

BRENTON IN INDIANA

Talks to Exhibitors, in Convention, on Censorship

The Chairman of The National Board of Review, Cranston Brenton, addressed the Annual Convention of the Motion Picture Exhibitors of Indiana at a largely attended open meeting held at Hotel Sevierin, at Indianapolis on the morning of January 18, his subject being, "The Better Film Movement and Legal Censorship." The address was particularly timely, as during the course of the Convention, word was received that an unexpected bill for state censorship was pending in the Indiana Legislature. Mr. Brenton showed the fundamental injustice of censorship and the impossibility of a legalized board of a few politically appointed censors judging films adequately and impartially. He explained the working of the National Board of Review, composed of 225 volunteer members, in its co-operation with the manufacturers, and maintained that it is better qualified to approximate public opinion than any political group.

"ROSIE O'GRADY" A NOVELTY

"Rosie O'Grady," a five-part drama, starring Viola Dana in the name part, was released by Apollo Pictures, Inc., on the Art Drama's program on Feb. 1. The story was written by John H. Collins, who also directed the production.

Romance in a tenement forms the theme of this unusual story.

Thomas F. Blake, who appeared in support of Miss Dana in her former success, "Fifty-Fifty Mamie," is again seen playing opposite the diminutive star, in the part of "Chimme." James Harris plays the part of "Cyclone Johnny" Allen, the dream hero of little Rosie. Others of equal note also appear in the production.

FROM PRESS TO PICTURES

FR. DONOS, JR., (Special).—Walter C. Howey, City editor of the Chicago Tribune, has resigned his position to go into filmland. Mr. Howey was born, reared and educated in Ft. Dodge. He recently wrote a very successful scenario and hereafter will devote his time to pictures. He was formerly in the newspaper business in this City and is well and favorably known.

LILLIAN M. RANKIN.

MAMMOTH GETS "CABIRIA"

The famous photo spectacle, "Cabiria," from the fertile brain of D'Annunzio, has been secured by the Mammoth Film Corporation for New York State. "Cabiria" tells a story of ancient Rome which is fraught with sensation, thrilling episodes and tremendous spectacle. On account of its authentic presentation of the period it is a most valuable feature for use in schools and colleges, as well as furnishing entertainment in plenty.

SPENCER FINISHES PICTURE

George Soule Spencer has just finished a six-reel picture made for the Pennsylvania State Constabulary, entitled "Trooper 44," playing the title-role. The film sets forth the efficiency of the constabulary of that State, and besides being used for propaganda purposes in other States it will also be distributed by the E. I. S. Film Corporation. After four weeks' stock starring, Mr. Spencer will play the lead in a ten-part picture to be produced for State rights purposes.

MANAGER ON VISIT

Morris McGee, manager of Detroit's movie theater, the Majestic, was in town for a couple of days last week getting special showings of some of the big special features.

CHESTER BARNETT LEADING MAN

The Mabel Condon Exchange, Business Representative. 1017 League Bldg., New York City

COHAN GOES SOUTH

George M. Cohan, accompanied by Joe Kaufman, his director; Marguerite Snow, his leading lady, and other members of the "Broadway Jones" company, left for Florida last Saturday afternoon, where the exteriors for the initial Cohan-Artcraft picture will be taken.

A large factory has been taken over for a week at Jacksonville, where the scenes involving the chewing gum plant will be staged. Just prior to their departure an immense ballroom scene was filmed at the studio on West Fifty-sixth Street, in which several hundred people took part.

HERRICK AHEAD OF SPECTACLE

Howard Herrick is now agent of the company presenting D. W. Griffith's "Intolerance" throughout the South. It is an odd coincidence that the long tour booked embraces exactly the same towns made by Mr. Herrick when he was ahead of Thomas Dixon's "The Clansman" some years ago.

CREATIVE OPENS OFFICES

The Creative Film Corporation, organized some months ago when the production of "The Girl Who Didn't Think" was begun, have taken offices in the Strand Theater Building, 1625 Broadway, New York, and has begun an active campaign looking to the sale of the concern's initial release. Leon Wagner, president of the company; Jack Weinberg, the treasurer, and Donald Campbell, secretary, are to be found at the new offices.

NILES WELCH LEAD

Technicolor Motion Picture Co. JACKSONVILLE, FLA.

Current Release—Miss George Washington (Famous Players)

ADELE LANE

Address care DRAMATIC MIRROR.

EDWARD JOSE

ASTRA—PATHE

HAWAII FOR BEN WILSON

Ben Wilson, the Universal star, featured in numerous productions, is on his way to Honolulu, where succeeding episodes of "The Voice on the Wire" are to be made. Mr. Wilson will also appear in "Even As You and I," a Lois Weber picture just completed. He is one of the sterling actors of the Universal Company, whose name on a film goes a long way toward assuring its success.

JACK SHERRILL BECOMES A STAR

Featured with Dorothy Bernard in Art Drama's Release, "The Accomplice," Feb. 8

Jack Sherrill, who has won his spurs by conscientious work, is co-starred with Dorothy Bernard in "The Accomplice," which will be released by Art Drama February 8. It is being produced by the W. L. Sherrill Feature Corporation under Ralph Jean's direction.

Although Mr. Sherrill has been featured in the support of numerous popular stars, and has also been featured alone in several productions, "The Accomplice" will mark his debut into the stellar ranks. His work in several recent productions—notably "Jaffery," "The Conquest of Canaan" and "The Witching Hour"—has been of such uniform excellence that his popularity has been growing rapidly. Consequently he

will hereafter be starred, either alone or with some other player of equal note, on the Art Drama's program. In this case he will share the stellar honors with Dorothy Bernard, whose characterization of "Cynthia" in the Sherrill art drama, "The Rainbow," received so much praise from the critics.

"The Accomplice" is an original scenario, written by Anthony P. Kelly, who is the author of numerous other screen successes. Supporting Miss Bernard and Mr. Sherrill appear Jean Stuart, who was also in "The Rainbow," W. J. Brady, Tom Ward, and others who are well known to the photoplay fans. The picture is said to be highly entertaining.

AT THE FILM THEATERS
STRAND

At the Strand Theater George Beban is seen in "His Sweetheart," a new photo drama written by himself and Lawrence McLoskey and produced by the Oliver Moscoso Photoplay Company under the direction of Donald Crisp.

Another German military picture is also presented, showing German detention camps where Mohammedan prisoners are kept and allowed to carry out their religious ceremonies for which purpose the German Government erected Mosques. Victor Moore is seen in a new comedy entitled, "A Honeyless Honeymoon." Other pictures of interest are Butterflies and Bees in colors, and The Strand Topical Review.

THE RIALTO

Alice Joyce, who long since established herself as a screen star, heads this week's program of pictorial and musical features at The Rialto in "The Courage of

Silence," a new Blue Ribbon Feature from the Vitagraph Studios. The story is one which has the quality of appealing frankly to the emotions and it has been sympathetically directed by William P. S. Barrie.

"The Diary of a Pup," a laughable novelty in which a real puppy is the chief performer, furnishes the comedy of the bill.

Amazing views of Mt. Kilaua, Hawaii, in eruption constitute the educational feature. The topical digest brings the news of the world to the screen in picture form.

44TH STREET

"Joan the Woman," still continues as a feature of unusual interest at the 44th Street Theater. Geraldine Farrar is star of the production.

THE PARK

"Enlighten Thy Daughter," opened at the Park Sunday.

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program
Famous Players

DATA. TITLE. STAR. FEB. 26. A Girl Like That—Drama Irene Fenwick, Owen Moore

Feb. 26. The Fortunes of Fib—Drama Marguerite Clark

LASKY

Jan. 15. Betty to the Rescue—Drama Fannie Ward
Jan. 22. Lost and Won—Drama Marie Doro
Jan. 25. The Golden Poter—Drama Wallace Reid and Anita King
Feb. 1. A Mormon Maid—Drama Mae Murray
Feb. 5. Back to His Kind—Drama Sesue Hayakawa
Feb. 12. The Black Wolf—Drama Lou Tellegen
Feb. 15. The American Consul—Drama Theodore Roberts
Feb. 22. On Record—Drama Mae Murray

PALLAS

Feb. 1. The Wax Model—Drama Vivian Martin
Feb. 8. Her Own People—Drama Lenore Ulrich

MOSCO

Jan. 11. The Happiness of Three Women—Drama House Peters, Myrtle Stedman
Jan. 29. His Sweetheart—Drama George Beban

PATHE GOLD BOOSTER

Jan. 7. Her New York—Drama Gladys Hulette
Jan. 21. The Image Maker of Thebes—Drama Valkyrien
Feb. 4. A Modern Monte Cristo—Drama Vincent Serrano, Thomas A. Curran, Helen Badgley, Boyd Marshall

FEATURES

Thanhouser

Jan. 14. Kick In—Drama

ASTRA

Jan. 28. Twin Kiddies—Drama

BALBOA

Feb. 11. Sold at Auction—Drama

GREATER VITAGRAPH V. L.

Jan. 15. Blind Justice—Drama Katherine Sanders

Jan. 16. Indiscretion—Drama Lillian Walker

Jan. 22. Her Right to Live—Drama Peggy Hyland and Antonio Moreno

Jan. 29. The Glory of Yolanda—Drama Anita Stewart

Feb. 5. Money Magic—Drama Edith Story, Antonio Moreno and William Duncan

Feb. 12. Who Shall Cast the First Stone—Drama Alice Joyce and Harry Morey

Feb. 19. Kitty Mackay—Drama Catherine Chisholm Cushing

Feb. 26. The More Excellent Way—Drama Anita Stewart

UNIVERSAL RED FEATHER

Jan. 15. The Double Room Mystery—Drama Hayward Mack and Edward Hearn

Jan. 22. Heart Strings—Drama Allen Holubar and Maud George

Jan. 29. Love Aflame—Drama Ruth Stonehouse and Jack Mulhall

Feb. 5. The Scarlet Crystal—Drama Herbert Hawlinson, Betty Shadie, and Dorothy Davenport

Feb. 12. Me and M' Pal—Drama Edna Fluegarth

MUTUAL—AMERICAN

Jan. 15. Beloved Rogues—Comedy Kolb & Dill

Jan. 22. The Gentle Intruder—Drama Mary Minter

Jan. 29. Pardners—Drama Charlotte Walker

Feb. 5. Where Love Is—Drama Ann Murdoch

TRIANGLE

Jan. 14. The Little Yank—Drama Dorothy Gish

Jan. 21. Nina, the Flower Girl—Drama Bessie Love

Jan. 28. The Americano—Com. Drama Douglas Fairbanks

Feb. 4. Jim Bludso—Drama Lucas

Feb. 11. The Girl of the Timber Claims—Drama Constance Talmadge

Feb. 18. The Bad Boy—Drama Harron

KAY-BEE

Jan. 14. The Bride of Hate—Drama Keenan-Margery Wilson

Jan. 21. The Iced Ballet—Drama William Desmond

Jan. 28. Chicken Casey—Com. Drama Dalton

Feb. 4. The Crab—Drama Thelma Salter-Keenan

Feb. 11. The Gun Fighter—Drama Hart

Feb. 18. A Princess of the Dark—Drama Bennett

BRADY—WORLD

Jan. 15. The Man Who Forgot—Drama Robert Warwick, Gorda Holmes, and Doris Kenyon

Jan. 22. The Bondage of Fear—Drama Arthur Ashley and John Bowers

SELWYN BELIEVES IN WORLD FILM NEWS
SPECIALY WRITTEN OF INTEREST TO
SCREEN STORIES EXHIBITORS

Tells His Reasons for Becoming a Numerous Novelties from Company, Motion Picture Producer

Discussing his reasons for becoming a Motion picture producer and partner in Goldwyn Pictures, Edgar Selwyn, says:

"I think the dramatic stage and perhaps even the field of literature have been fairly well cleaned of available screen material of the better type. At best, that material was not the ideal type for the production of motion pictures. There have been many fine novels made into interesting pictures and the same is true of a number of plays, but personally I feel that the biggest things that are to be done on the screen will be original stories written for the screen—not adaptations or conversions of old material prepared before the art of motion pictures had been discovered.

"I have entered motion pictures because of this belief and all of the resources of Selwyn & Company come along with me. I believe that the biggest and best of our American authors and playwrights are ready to write directly for screen audiences. They will do a better and finer work than any ever before photographed; of this I am certain. In the past they have hesitated about joining the ranks of screen authorship until they felt certain in their own minds that somewhere in the industry those men who make the pictures—the producers—have realized their own proper function and come to a fuller realization of what pictures really should be. Viewing the past of motion pictures I think that the only men connected with production who have made definite and actual progress are the camera men, who through scientific development, study and understanding have accomplished much. My prediction is that the actual big achievements of the motion picture art still lie ahead in the future."

Here are some items of interest from World Film relating to new releases:

"The Hungry Heart," is the title of Alice Brady's World Picture, Brady-Made issued last week—a screen version of "Frou-Frou," one of the most noted "emotional" dramas that ever originated on the French stage.

Marie Dressler evading her pursuers in an ice wagon, sitting on a cake of the contents till her clothing is frozen to it and she has to be chopped out, is one of the mirthful incidents in "Tillie Wakes Up," the newly released and exceedingly humorous World Film farce.

"The Social Leper," which was formerly titled, "The Eleventh Hour," has Carlyle Blackwell as its star, with June Elvidge, Evelyn Greeley, Muriel Ostriche and Arthur Ashley comprising the quite remarkable cast. It is a World picture Brady-Made.

Gail Kane, in "The Red Woman," soon to be released by the World-Brady interests, is about the most ravishing Indian damsel thus far produced by any known aboriginal tribe, according to report.

Kitty Gordon, the rare affluence of whose beauty is conceded on every hand, is said to have a role that presents her physical charms very attractively in her new World picture Brady-Made. A heart-wrenching turn to the story provides Miss Gordon with the additional advantage of opportunities for acting of a most convincing quality, it is asserted.

The next Ethel Clayton photodrama to be shown by World-Brady carries the title, "The Web of Desire." It is due for release the first week in March.

Jan. 29. Tillie Wakes Up—Comedy
Feb. 5. A Hungry Heart—Drama
Feb. 12. The Red Woman—Drama
Feb. 19. A Square Deal—Drama
Feb. 26. The Family Honor—Drama

Marie Dressler

Alice Brady

Gail Kane

Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostriche June Elvidge and Robert Warwick

Jan. 15. Her Soul's Inspiration—Drama
Jan. 29. The Devil's Pay Day—Drama
Feb. 5. The Mysterious Mrs. M.—Drama
Feb. 12. The Reward of the Faithless—Drama
Feb. 19. The Man Who Took a Chance—Drama
Feb. 26. The Saintly Sinner—Drama

BLUMBIRD

Ella Hall

Franklyn Farnum

Harrison Ford, Mary McLaren Wedgewood Nowell, Betty Schade

Franklyn Farnum, Agnes Vernon Ruth Stonehouse

Jan. 15. The White Raven—Drama
Feb. 12. One of Many—Drama

METRO Pictures

Arthur James

Frances Nelson

Popstar

Mme. Petrova

Mme. Petrova

COLUMBIA

Viola Dana

Lionel Barrymore

Jan. 22. Threads of Fate—Drama
Feb. 5. The End of the Tour—Drama

YORK

Harold Lockwood and May Allison

Harold Lockwood and May Allison

Jan. 1. Pidgeon Island—Drama
Feb. 19. The Promise—Drama

K. E. B. SERVICE

Mabel Truelle, Robert Conness

Francine Larrimore

ESSANAY

Henry B. Walhall

Bryant Washburn

Jan. 15. Little Shoes—Drama
Feb. 5. Skinner's Dress Suit—Drama

SELIG

Vivian Reed

Bessie Elyton, George Faust

Jan. 22. Princess f Patches—Drama
Feb. 12. The Heart of Texas Ryan—Drama

ART DRAMAS, INCORPORATED

Alma Hanlon

Jean Sothern

Viola Dana

Dorothy Bernard and Jack Sherrell

Anna Q. Nilsson, Walter Hitchcock Alma Hanlon

FOX FILM CORPORATION

Virginia Pearson

Theda Bara

Gladys Coburn

Gladys Brockwell

Valeska Suratt

Milton Sills

SPECIAL AND STATE BRIGHT FEATURES

FROHMAN

C. Aubrey Smith

Alia Nasimova

Clara Kimball Young

Norma Talmadge

Kitty Gordon

Robert Warwick

Nov. 1. The Witching Hour—Drama

SELENICK

Nov. 1. War Brides—Drama

Nov. 1. The Foolish Virgin—Drama

Nov. 1. Panties—Drama

Dec. 1. Vera, the Medium—Drama

Dec. 1. The Argyle Case—Drama

ARTCRAFT

Mary Pickford

George M. Cohan

Jan. 8. The Pride of the Clan—Drama

Feb. 1. Broadway Jones—Comedy

UNITY SALES CORPORATION

Dec. 15. Humanizing Mr. Winsby—Drama

Jan. 15. Glory—Drama

SERIALS or Series

Nov. 6. Law of the Lumberjacks—Signal Mutual

Jan. 14. Patria—Pathé

Jan. 15. Yellow Menace, "The Casket of Tainted Treasure"—Unity

Jan. 22. Pearl of the Army, "International Diplomacy"—Pathé

Jan. 24. Girl from "Frisco," "The Wolf of Los Angeles"—Kalem

Jan. 26. Grant, Police Reporter, "The Violet Day"—Kalem

Feb. 5. The Seven Deadly Sins—"Pride"—McClure

Feb. 5. The Great Secret, "The Trap"—Metro

Photoplay Authors Real and Near

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

The Undergraduates of Dartmouth College are to participate in a photoplay writing contest according to a letter from the editor of the "Dartmouth Bemis" received by the editor of this department. Mr. Isbell in the course of his letter asking for suggestions, writes: "In theatrical affairs Dartmouth has figured prominently so that now I wish to stimulate a burning interest in the advance of the moving picture art. Charles Goddard of "The Misleading Lady" and "The Million Dollar Mystery" fame is a Dartmouth man; Walter Wanger, Dartmouth '15, is general manager for Elizabeth Marbury, and so on. But that is beside the point—what I have in mind is to present to the readers how a feature movie is evolved from author to final distributor." As to suggestions for a photoplay writing contest our one best is to hold no contest. So far as the Undergraduates are concerned the contest will not aid them in development of the writing art—the sole worth of the contest being to enhance interest in photoplay writing. The best place to learn the art of scenario writing is in the movies. Watch the development of the play, the manner in which the actors and actresses made their entrances and exits, the number of players in the cast, etc. The films should be viewed not for entertainment but for instruction. One showing will not do, the film should be viewed several times with note book in hand. Then go home and try to write a photoplay properly just as the story was unfolded on the screen. Of course, this photoplay is not for marketing purposes but to afford you an insight into the proper technique. We have seen photoplay writing contests come and go and we have failed to perceive where they have benefitted any beginners in the work.

As to Details—

Clarence J. Caine in the course of some interesting observations on photoplay writing says as to detail: "All of us who are blessed with sight can see things about us, but many of us are blind to the finer points of the objects upon which we gaze. This applies to the animated life about us as well as the still life, and is the difficulty which must be overcome to gain the power of observing life with an eye that

sees and a mind that penetrates beneath the surface. The art of seeing that which apparently is hidden from those whose training has not taught them to observe is one which can be mastered by any one who sets his mind to it, and one which no person who attempts authorship can afford to slight. It is really nothing but the application of powers of attention; that scrutiny of an object which brings out every one of its details and permits the mind to learn untold things about the object which would be entirely unseen in the first glance or in a hurried or thoughtless inspection. An excellent exercise for beginners is to take simple objects about the house or office and study them thoughtfully and carefully. They must concentrate their whole mind on the object and analyze its smallest detail, at the same time considering many things regarding it. This may not seem to be the most interesting thing in the world to do, but it certainly is the most helpful along this particular line. As the smaller things are mastered, take more complicated objects, and apply the same method of examination to them. When you feel the mind has been sufficiently developed to attempt the analysis of a photoplay, visit a theater and you will find it is even so, much easier to study its construction and plot than before—for the mind has been taught to watch for details, and to apply the critical test to everything that it sees. Of course, there are many beginners who seem to be gifted with the ability to observe things closely and to study critically right from the start. But the majority of amateurs observe the whole rather than the small parts.

Emotionalism—

Emotionalism is a necessary ingredient in the art of photoplay writing. Emotional work on the part of the hero, or the heroine, the shock of discovery, of grief, etc., are necessary for sincerity and conviction. And to be able to write emotional stuff one must have sympathy—must have the power to feel sympathy, neither can a tactful individual—a man or a woman devoid of keener sensibilities write understandingly about the inner emotions of others.

E. J. O'DONNELL WITH ARROW

W. E. Shallenberger, president of the Arrow Film Corporation, has retained E. J. O'Donnell, formerly with Sherman-Elliott, to handle the sales exploitation of "The Deemster," by Hall Caine, and other productions which will be state righted.

Mr. O'Donnell is probably one of the best-known men in the state rights field and comes thoroughly equipped to launch an intensive sales campaign on "The Deemster."

Mr. O'Donnell says: "In all my experience in the picture business I have never seen a production which held me so or contained more punches than the Arrow Film Corporation's 'The Deemster,' by Hall Caine. I was permitted to view this picture with several prominent state rights buyers, and after the screening I came to the conclusion that Dr. Shallenberger certainly had a winner. I was so enthused that when an offer was made to me by Dr. Shallenberger I promptly accepted it."

COOK PUBLICITY FOR MARY

One of the largest contracts ever made for personal publicity, it is said, is that which was executed several days ago between Mary Pickford and Charles Emerson Cook, whereby the latter is engaged by the world's most famous motion picture star for a long term to act as her exclusive press representative. This important work is to be conducted by Mr. Cook personally and with the co-operation of his general publicity company, whose offices are in the Aeolian Building.

"CIVILIZATION" IN THE TRENCHES

Arrangements are being made by representatives of the Harper Film Corporation in England handling the Ince spectacle in the British Isles to show the picture to the Allied Soldiers in the war zones of the Somme and Verdun. It is also contemplated to have the picture smuggled into the German lines. The French and British prints were specially edited and titled for their respective countries.

EDISON ANNOUNCEMENTS

"Royal Pauper" Promised—"Cossack Whip" Is Going Strong

"The Royal Pauper," a dramatization of a story by Henry Albert Phillips, will be released by Thomas A. Edison, Inc., through the Klein-Edison-Selig-Essanay Service on February 12. It is a five-reel production which is said to be an unusually appealing story and preparations to meet a heavy demand for it are being made. Francine Laramore, the beautiful, young Broadway star, plays the leading role in the production.

The tremendous vogue that Viola Dana is enjoying at the present time undoubtedly is one of the factors that has entered into the phenomenal success of "The Cossack Whip," a five-reel Edison production that is being booked and re-booked the country over. The role that Miss Dana fills in this picture is superbly suited to her talents and in it she does, perhaps, the finest acting of her career.

"A Message to Garcia," a five-reel Edison production based on Elbert Hubbard's famous preaching, is considered an unusually attractive picture at the present time because it touches the theme of patriotism. An inspiring story of the devotion of a man to his country, it has an unusually strong appeal to audiences of all classes. The picture was filmed in Cuba and Mabel Trunnelle and Robert Conness are co-starred in it.

DROP PROSECUTION

There being a hopeless division of opinion as to the moral qualities of the film "Inspiration" among the members of the Civic League of Ossining it was decided yesterday to drop the prosecution of Louis Rosenberg, proprietor of the Alhambra Theater, in which the picture has been shown.

"Inspiration" has as its central and most conspicuous figure the beautiful model, Miss Audrey Munson, who doesn't wear any clothes worth mentioning at one stage of the plot.

LONDON CINEMA COMMISSION MEETS

Startling Figures of Growth of Industry Given at First Hearing of Inquiry Board

LONDON, ENGLAND (Special).—The Cinema Commission of Inquiry, formed by the National Council of Public Morals at the request of the Cinematograph Trade Council, held recently its first meeting at Central Hall, Westminster.

The duty of the commission is to inquire into the physical, moral, and educational influences of the cinema, and a vast body of evidence will be taken. A number of important educational, social, and religious bodies have accepted the invitation of the commission to give evidence on both sides of the question.

The president is the Bishop of Birmingham.

The first witness to be called was F. R. Goodwin, chairman of the Cinematograph Exhibitors' Association of Great Britain and Ireland (London branch), managing director of the Central Metropolitan Theatres, Ltd., the United Kingdom Pictures, Ltd., and houses at Wolverhampton, Crouch End, Ealing, Maida Vale, Kilburn, and Stamford Hill. Mr. Goodwin was examined upon the following points:

1. Censorship of films; impressions of the British Board; negotiations with the London County Council; and how measures have been taken.

2. Molestation of children.

3. Sunday evening entertainments; on the character of films shown; financial details; precautions against day labor.

4. Indecent conduct at halls and undesirable character of certain frequenters, and hardships suffered by the exhibitors in consequence.

According to the *Cinema*, some extraordinary figures were given by Mr. Goodwin as to the progress of the industry. Statistics showed that at the close of 1914 the sum of \$77,284,000 had been invested in the business, while in 1915 and 1916 a further \$9,076,975 had been registered. The attendance at the 4,500 cinematograph halls for one year (for week days only) was 1,056,375,000 or 3,375,000 per day. The number of theaters open on Sunday was about five hundred, and, taking their patrons at 375,000, or 750 each, the additional visitors totaled 19,500,000 per annum. Fully one-half of the visitors occupied seats to the value of 3d. (8c) or less. The figures

represented a visit to the cinema on the part of every living inhabitant of the British Isles twenty-four times a year, or, roughly speaking, half the entire population, men, women, and children, visited a cinematograph hall once every week. On an average it might be said that there was a seat in a picture house for every thirty-five of the total population.

The number of persons engaged in the manufacture, exhibition, and distribution of films in the British Isles might be estimated at from 80,000 to 100,000. Many of the modern "palaces" had cost over \$500,000 to build, and it was difficult to discover any single particular in which from a structural standpoint the modern picture theatre could be improved.

As indicating the tremendous advance which had been made in the housing of the cinematograph, Mr. Goodwin mentioned that the Inland Revenue Commissioners now refused to admit that the average tenure of a cinematograph theater property was less than that in any other average industry. In 1915 no fewer than 4,767 new film subjects were issued, and the total of new films provided each year exceeded 6,000,000 feet. Over 70,000,000 feet of film were running through the projectors of the country each week in the year.

In the United States, where more progress had been made than here, the manufacture and exhibition of films had fair to become a national industry, and was already the fifth most important in the country. The imports to this country for one year were \$6,052,500, and the exports and re-exports \$1,826,000.

There had been a general consensus of opinion that the development of picture houses had produced a marked improvement in the streets of the country. The cinema halls had proved a powerful counter-attraction to the public houses, and the Board of Control had shown a very practical recognition of this fact by installing a cinematograph in some of their latest houses. Chief constables had reported a noticeable diminution in the number of street offences, and there had been a decrease in the amount of drunkenness among those who from sheer lack of occupation at night gravitated to the public house.

GIVEN OLD-TIME SHUTTER

At a dinner given by the Motion Picture Directors' Association at the Hotel Astor the other night, in honor of S. L. Rothapfel, of the Rialto, the original color shutter used experimentally by Mr. Rothapfel at Keith's Union Square Theater back in 1910 was presented to him by J. H. Halberg, the manufacturer of electrical supplies. The shutter was artistically mounted in a frame, with a hand-illuminated mat explaining its nature. It now hangs in Mr. Rothapfel's office as a pleasant reminder of the days when he worked with Mr. Halberg and first attracted attention as an expert on projection. It was while installing his own projection devices in the Keith theaters throughout the country, that Mr. Rothapfel developed the ideas of entertainment which he has brought to such a high standard in his present position.

"JINKS" COMEDY SCHEDULE

The Captain Jinks series of Greater Vitagraph comedies, starring the redoubtable and renowned Frank Daniels, is definitely assured at least until March 12 through Vitagraph V. L. S. E. exchanges. The following titles name the Captain Jinks comedies from Feb. 5 to March 12:

Feb. 5, "Captain Jinks' Wife Husband"; Feb. 12, "Captain Jinks' Love Letters"; Feb. 19, "Captain Jinks' Cure"; Feb. 26, "Captain Jinks' Explosive Temper"; March 5, "Captain Jinks' Kids"; and March 12, "Captain Jinks' Alibi."

BOONE OPENS OFFICES

J. Allen Boone has resigned as vice-president and secretary of the Amalgamated Photoplay Service and has taken offices on the seventh floor of Aeolian Hall, 33 West 43rd Street. He will act as business representative for a number of well-known screen directors, players and writers and will join with Charles Emerson Cook in general publicity.

Helen Christene Hoerle who has been connected with the scenario departments of the Equitable, Fox and Rolfe-Metro companies in an editorial capacity, will be associated with Mr. Boone in handling photoplay material.

"GIRL PHILIPPA" A WINNER

Bookings on "The Girl Philippa," the eight-reel special Vitagraph production based on Robert W. Chambers' literary masterpiece and starring Anita Stewart, are destined to create new totals for any one picture, if contracts already closed by George Balsdon, manager of the New York exchange of Vitagraph-V. L. S. E., may be used as a basis.

Following its record-breaking box-office run at the Rialto Theater, New York, "The Girl Philippa" seems bound to start after new records in length of run, rental figures, and box-office returns. That is the gist of Manager Balsdon's report to Walter W. Irwin, general manager at Vitagraph-V. L. S. E. of the first week's selling campaign of "The Girl Philippa" in New York territory.

FORUM MEETING AT HIGH SCHOOL BRINGS CROWD

Official of Board of Review and Others Discuss Films

The widespread interest of the public in anything that pertains to the subject of motion pictures was illustrated by the large attendance at a forum meeting held in the Washington Irving High School Auditorium, New York City, on Sunday evening, Jan. 14, and by the questions asked. This was one of a series of special meetings being held under the auspices of the Recreation Committee of the Board of Estimate and Apportionment of New York City. The subject was "How the Movies Keep the Children Off the Streets." The chairman of the meeting was Dr. O. F. Lewis of the General Committee of the National Board of Review. The program began with a two-reel picture, "From Script to Screen," prepared by the Vitagraph, to illustrate the process of producing a motion picture.

This was followed by three short addresses, the first of which was made by H. F. Sherwood, assistant secretary of the National Board of Review. Mr. Sherwood illustrated how the industry had grown in the short period of its existence by the use of figures, and described the work of the National Board briefly. He was followed by Geo. H. Bell, Commissioner of Licenses of New York, who told something of the work of his bureau in relation to the motion picture theater. He said that in reality his function took on something of the character of a censor, because of his ability to stop the presentation of a film when he deemed it to be in the interest of the public welfare.

The third speaker was Miss Mary Gray Peck, of the Motion Picture Committee of the General Federation of Women's Clubs, who spoke on the "Better Film Movement." She referred to two or three of her experiences in the course of her recent tour of the states of the northern Mississippi valley in connection with this movement as showing the tendency of public opinion in its relation to motion pictures. She pointed out that the motion pictures serve to keep families together in their evening activities, because of the low cost of securing entertainment. The effect which this is having upon the saloon business was mentioned as a proof of the value of the motion picture to society. "The tendency which is having upon the saloon business was mentioned as a proof of the value of the motion picture to society," she said, "is toward the patronizing of theaters that provide entertainment suitable for all members of the family."

The forum was so successful in its object that several inquiries have since been received at the office of the National Board of Review as to the possibility of repeating it elsewhere in New York City.

An aeroplane chase at eighty miles an hour, in which one machine deliberately rams the other, is the big thrill in the tenth episode of "Pearl of the Army," Pathé's military-mystery serial, announced for release Feb. 4.